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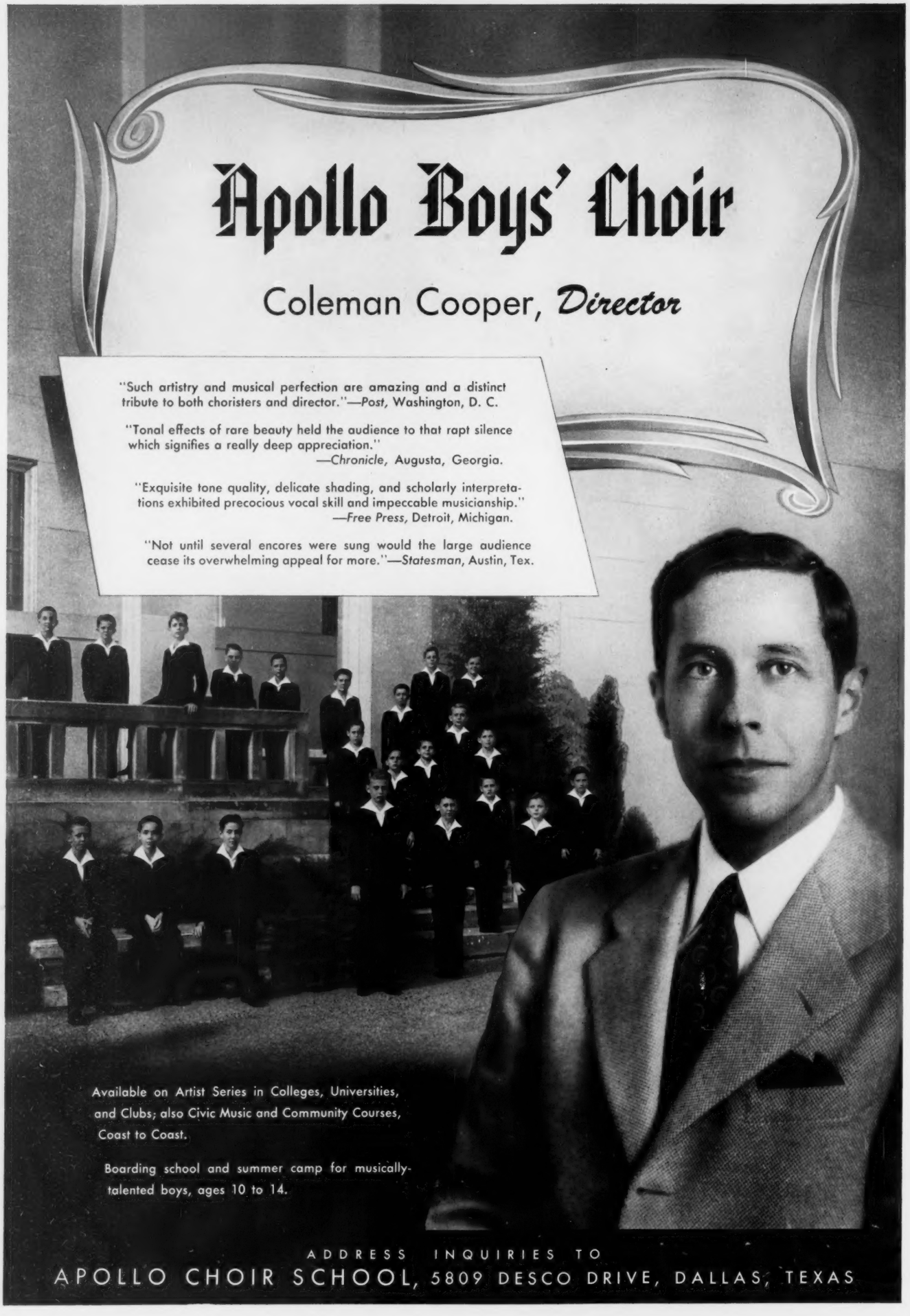
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NEW YORK SEPTEMBER, 1948 No. 3175

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PNINA SALZMAN and CHARLES MUNCH, piano soloist and conductor in a recent concert in Paris. Miss Salzman is on her second tour of South Africa, with an appearance included under Sir Malcolm Sargent. She returns to Europe for concerts the end of 1948, and afterward will tour Australasia for the second time.

The Metropolitan Emerges From Crisis

The Metropolitan Opera Association has announced that its Board of Directors have authorized a 1948-49 season.

The opening night and the length of the season will be announced by Edward Johnson, General Manager, as soon as these dates can be determined. The New York season will be undertaken with a minimum of further delay. It will necessarily be of shorter duration than originally planned because of the extensive preparations involved.

Following the public announcement (August 4) that the Metropolitan Opera would be forced to cancel the 1948-49 season because negotiations since February, 1948, had failed to bring satisfactory agreements with all of the 12 unions representing its employees, a committee composed of representatives from the unions requested another meeting in an effort to reestablish plans for the regular Metropolitan season. Such a meeting was held on Thursday, Aug. 12 when the officers and six members of the Metropolitan Board met with the joint union committee. The results of these discussions were brought before a Board meeting of the Association and before membership meetings of several of the unions concerned, agreement finally being reached on the following bases:

(1) The status quo will be maintained as to all wage scales;

(2) The Association will state as its policy its intention to bring itself under the Federal social security system as soon as benefits under this can legally be extended to employees of non-profit institutions;

(3) The Association will use its best efforts to obtain from the broadcasting and recording companies and sponsors, social security benefits with respect to broadcasts and recordings provided that no less in revenue to the Association is involved in any adjustment of its existing arrangements;

(4) The Association will also state that it favors in principle extending the benefits of New York State unemployment insurance to its employees and that it will consider means to accomplish this as soon after this year as a plan can be worked out to this end which will be economically sound;

(5) The expiration dates of the final agreements between the Association and the unions will be adjusted where necessary so that each will terminate by June 30 and will provide that all negotiations for the following season must be completed by that date.

Finally, the Metropolitan requested that there be established a joint committee consisting of representatives of the 12 unions and of the Board and Management of the Association to study the many problems of mutual concern.

George A. Sloan, Chairman of the Board of Directors, and Charles M. Spofford, President of the Metropolitan Opera Association, in a joint statement said:

"We are very glad to announce the conclusion of arrangements with each of the 12 unions which make possible the 1948-49 season.

"The agreement which has been reached represents, we think, the result of cooperative approach to a common problem by those directly concerned. To the artists and employees, the Board expresses its sincere appreciation.

"We have also been tremendously encouraged by the heart-warming response from the friends of the opera in all parts of the nation. This leaves no doubt as to the importance of the Spring Tour and the Saturday afternoon radio broadcasts of the Metropolitan Opera performances in the lives and affections of so many people.

"The Metropolitan Opera Association has an obligation to produce the best in Opera. Our Board of Directors is determined, however, to operate the institution with financial integrity and not to pursue policies which could only result in plowing the Metropolitan deeper into debt and thereby threaten its solvency and the security and livelihood of 600 or more artists and employees.

"Helpful and constructive suggestions have been received during the past few weeks. These will be studied carefully in a critical reexamination of our operations. To this end we will need the continued cooperation of all concerned.

"Despite the fact that the House is practically sold out at every performance (and this has been true for four straight years) our box office receipts from 7,000 subscribers and the general public are not sufficient to meet the constantly mounting costs in the complicated business of producing Grand Opera.

"It must be borne in mind that the Metropolitan is not like the theatre where you have one play, one cast, one set of scenery and costumes throughout the season. Last season we presented 28 operas. With the Metropolitan everything shifts each night and when we have a matinee this happens twice in one day.

"There is no simple formula for the solution of opera management problems. Such matters for example as the number of artists and musicians must be determined by the standards and traditions of the operatic art as interpreted by management for each production.

"It would be a mistake to assume from today's announcement that the major problems of the Metropolitan have been solved. There are many pressing questions—both immediate and long range—for which solution must be found before the public can be assured of the permanent future of this essential cultural institution on anything approaching a self-supporting basis. Some of these problems relate to the physical plant; and others are peculiar to the business of maintaining and financing a great repertory company. These problems are having the serious consideration of an active Board of Directors which is determined to solve them. But with it all, we are never unmindful of the major objectives, i.e., constantly to improve the quality and the beauty of our productions and to broaden the knowledge and appreciation of music."

ON THE COVER

Richard Korn goes on tour this month as guest conductor of several European orchestras. The itinerary will include the Scandinavian countries, France and Italy. Upon his return, he will assume his duties as associate conductor of the recently formed Brooklyn Symphony Orchestra.

In this country, since the war, he has appeared on many podiums, including those of the Lewisohn Stadium, the Boston Pops and has also been on the conducting staff of the New York City Center Opera Company. Korn has recently been serving on the advisory committee of the Society for the Publication of American music.

A native of New York City, and a graduate of Princeton University, Korn studied conducting with Koussevitzky and other masters. He also played clarinet in several major symphonic and opera orchestras. While assistant conductor of the National Orchestral Association, Korn organized its Alumni Orchestra, conducting it in concerts and for Victor recordings.

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September, 1948
Sixty-Ninth Year

VARIETY KEYNOTE OF BERKSHIRE FESTIVAL

Premieres of Williams and Hindemith Scores Interest Throngs — Rossini Opera Remounted

By JULES WOLFFERS and DR. HENRY W. LEVINGER

Lenox, Mass.

In point of time both the Berkshire Music Center and the association of the Boston Symphony Orchestra with the Berkshire Music Festival are matter of very recent history. It is only ten years or so since the Music Shed was erected at Tanglewood and the Center itself was not founded until the summer of 1940. Even if one disregards the interruption forced by World War II, time has certainly been taken by the forelock. Today there is little doubt that the Festival and the Center jointly make Tanglewood one of the most important focal points of present day concerted music-making.

Tanglewood is more proof, if more be needed, that the twenty-five year association of Serge Koussevitzky with the Boston Symphony Orchestra has been a happy one. Matching the drive, foresight and energy of the conductor has been the prudent business sense and quiet, gentlemanly efficiency of orchestra trustees and officials. The combination has been irresistible.

Fruition of Koussevitzky's Plan

It was long Koussevitzky's plan to establish a center where students on the threshold of professional careers could live and work under the guidance of skilled, practicing musicians. From the day the Center opened its basic plan has remained the same. The results show the soundness of the founder's planning. The Center does not teach, it coaches. Its primary purpose is to develop and expand previously learned skills. There the advanced student learns to put his effort in the common pool; he learns from others and others learn from him. The list of young musicians who have benefited from this indoctrination is a long and honorable one and on it are such names as Leonard Bernstein and Eleazar de Carvalho, to name but two.

The summer season of the Boston Symphony at Tanglewood is so closely interwoven with the Center that, in effect, unity is established. Orchestra principals are among the members of the faculty and it is with these principals and a few others that Koussevitzky opened the Festival with a Bach-Mozart series of two repeated intimate concerts. Truth to say, Koussevitzky is not at his most effective with small groups where the guiding spirit should exercise a gentle cohesive force and where the more authoritative type of leadership may produce stiffness.

For most visitors the Festival proper begins with the concerts of the complete orchestra in the large shed which seats 6,000 and around which as many more can dispose themselves on the surrounding lawns to hear if not to see. There are three weeks of these concerts divided into three series, A, B and C, together with extra concerts and public rehearsals.

For opening program this year, Dr. Koussevitzky chose the Bach Suite in D major; the Hindemith Symphony, made up of three orchestral excerpts from Mathis de Maler; and the Beethoven Fifth. This was a typical Koussevitzky opening, with all the accustomed brilliance and éclat.

Walter Piston's sensitive and appealing Symphony No. 3, which won for him the 1948 Pulitzer Prize and the Horblitt award, was the first offering for the next program. First played by the same orchestra last season, the Berkshire performance confirmed the excellent impression the work made at that time. Prokofieff's Violin Concerto No. 1 brought to the fore that admirable violinist, Isaac Stern, who scored a success at least equal to that he achieved last season with the same piece in Boston. Acoustically, however, the refinements, byplay and figurations of this closely integrated concerto are more suited to Symphony Hall than to the Shed. Moreover, much of the effect of the sparkling scherzo was lost through inability of conductor and soloist to see eye to eye in tempo. But the last movement produced just about perfect results. After intermission came Koussevitzky's intense and vibrant interpretation of the Brahms First to send everyone out in the best frame of mind.

ELEAZAR DE CARVALHO occupied the podium for a French, Spanish and South American program.

Milhaud Leads

The final concert of the series brought the Sunday afternoon throng two conductors. Darius Milhaud was present to lead the orchestra through his own Symphony No. 2, a composition at once charming and logical. One regrets to report that the French composer's malady seems not to be improving. He was was forced to walk to the podium on crutches and he conducted from a seated position. The infirmities of the body in no way interfered with his direction. Milhaud is an excellent interpreter of his own works and the same cannot be said of every composer.

The balance of this program was taken up with the tremendous "Resurrection" Symphony by Mahler. Those who had heard Leonard Bernstein conduct the same work this past season were overwhelmed both by the work and by its presentation. This time, also, Mr. Bernstein achieved maximum results. The audience accorded him a richly-deserved ovation which he shared with the Festival Chorus, prepared by Hugh Ross, and the fine soloists Ellabelle Davis, soprano, and Nan Merriman, contralto.

J. W.

Tanglewood on Parade

The second week of the Berkshire Festival started with an event called Tanglewood on Parade. It was staged to raise funds to aid European creative artists and was attended by 700. $10,000 was raised. The affair was a sort of musical circus. There were six rings, and at one time programs were going on simultaneously in four of them. The first was the formal garden where operatic scenes were presented by students in the opera departments. Excerpts from Mozart's Don Juan, Debussy's Pelleas and Melisande and Gian Carlo Menotti's The Telephone made up the program. The audience sat between the clipped hedges under the golden afternoon sun, enchanted by the harmonic blending of landscape and music. Another ring was the lawn in front of the old house whither the students paraded carrying banners which identified the departments they were representing. Dr. Koussevitzky bade welcome to the crowd, hailing the assistance given to the artists abroad. Then four rings were put into action at one time. The student orchestra gave a concert in the shed, the composition and chamber music students gave one in the chamber hall, other operatic scenes were performed in the theatre concert hall and the chorus sang in the orchard.

Everyone rested for supper on the lawns. The evening's procedures began with what was called the "manifestation." The serious purpose of the program was explained in speeches. Archibald MacLeish, United States representative to UNESCO, was the chairman. Associate Justice Felix Frankfurter of the United States Supreme Court was chief speaker.

"Music," he said, "is the instinctive learning of the soul. It is an essential need for life, for there is a deep need for harmony in man. In music one finds a greater hope for one world than in all political mechanism." The same keynote was sounded by subsequent speakers, including the chairman, Aaron Copland, Howard Hanson and others. A concert by the Boston Symphony followed under Dr. Koussevitzky, Beethoven's Overture to Leonore No. 3, Prokofieff's Peter and the Wolf with Wesley Addy as the excellent narrator, and a group to show the history of the waltz: Johann Strauss' Voices of Spring, Valse triste by Sibelius and La Valse of Ravel.

The week's concerts opened with a bill which combined a delightful performance of Beethoven's Pastoral Symphony with Stravinsky's Oedipus Rex. With the festival chorus prepared by Hugh Ross and David Lloyd, Carol Brice and James Pease as soloists and Wesley Addy as speaker, the grandiose work impressed deeply though it was interpreted with a slightly romantic touch which softened its monumental quality.

American Premiere of Williams Work

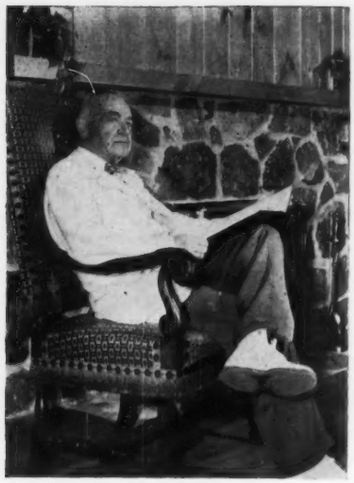
The highlight of the eleventh Berkshire Festival was to this writer the American premiere of Vaughan William's Sixth Symphony. One is tempted to call this work the most telling piece of symphonic writing since the turn of the century. Its power, expressiveness, sensitivity, combined within its dramatic drive, make for a unique combination. Formally, the work is free and its arches are widely constructed. Movements follow each other without pause. But, there is not a bar which has not deep meaning and in spite of the length of the score it is economical and concise. The initial theme of the first movement is a dramatic outcry of a tortured soul. It becomes calmer with the introduction of a theme of religious character, but returns later to its violence. The second movement opens with a theme of lugubrious lyricism with the English horn as its elegiac mouthpiece; it soon ascends into music of gripping drama. A figure of three short notes in rhythmical variations appears, so to speak, as cantus firmus, a call of fate, driving to an overwhelming climax. The scherzo, diabolic in its humor, continues the drama. The finale, called in the score Epilogue, is perhaps the most moving part of the work. It is a mystical dialogue, a transfigured farewell to the world. Mostly written for strings which are subdivided and use the upper registers, it employs woodwinds sparingly, with the oboe as soloist, singing of loneliness, but eventual consolation and restfulness in God. The work subsides almost inaudibly with a quiet sigh.

The performance by Dr. Koussevitsky and his orchestra was a superlative one. The audience's impression was expressed in an ovation.

The concert started with Prokofieff's Second Suite from the ballet Romeo and Juliet and closed with Strauss' Don Quixote with Gregor Piatigorsky as soloist. Joseph de Pasquale played the solo-viola. This score of Strauss, containing some of his most endearing and enduring pages, came to life in all its color, depth and splendor. Mr. Piatigorsky's playing especially in the closing passage was memorable in its expressiveness and sensitivity.

De Carvalho in Brilliant Program

Eleazar de Carvalho conducted the eighth program of the festival, comprising Berlioz' Fantastic Symphony, Villa-Lobos' Madonna, De Falla's Suite from El Amor Brujo with Carol Brice as soloist; and Congo, Toada and Coco from the Suite Nordestina by Siqueira. Needless to say, the Spanish and South American music were convincingly in-



DR. SERGE KOUSSEVITZKY at his home, "Seranak," Lenox, Mass.

terpreted by the Brazilian conductor. But also the spectacular work of the French master was instilled with all the glamor, theatrical feeling and decorative grandeur inherent in this score.

H. W. L.

Lipkin Plays Tchaikovsky

Much interest was shown in the special Tuesday evening program opening the final week. In an all-Tchaikovsky program, pianist Seymour Lipkin, winner of the 1948 Rachmaninoff Fund Contest, made his first appearance as soloist with the Boston orchestra. As far as the Tchaikovsky Piano Concerto could disclose, Mr. Lipkin is an executant of skill, power and ability. At times there was some lack of accuracy, probably due to the importance of the occasion for the young performer. The audience gave him a hearty welcome into the ranks of top-flight pianists.

The first program of series C proper listed the music of three other Russian composers — Moussorgsky's Night on Bald Mountain; Stravinsky's Petrouchka (Lukas Foss, solo pianist); and Symphony No. 5 by Shostakovitch. Leonard Bernstein conducted, again to the general satisfaction.

Robert Shaw was guest conductor in the next to closing program with two choral works —The Blessed Damozel, by Debussy and German Requiem, by Brahms. The evening was not an unqualified success. Mr. Shaw has given much evidence of his striking ability as chorusmaster and conductor. This ability does not yet extend to the orchestra and the result was a very routine job of accompanying from the players. The orchestra's collective spine took a heavy pounding, while the players went through the motions in semi-torpid fashion. As if this were not enough, that Saturday had seen the heavens open up to produce an atmosphere liberally laden with moisture. All this added up to a heavy, soggy orchestral tone. The chorus sang with good tone and the various sections of both works were expressively done. The factor missing was over-all conception and a sense of unity. As for enunciation and diction, when Shaw-trained groups sing in English one usually understands every word. In the French and German the scores demanded, it was difficult to make out more than an occasional word, even with the text at hand. The soloists fulfilled their assignments admirably — Ellen Faull, soprano, and Eunice Alberts, contralto, in the Debussy; Frances Yeend, soprano, and James Pease, bass, for the Brahms.

One loses no faith in Mr. Shaw's obvious gifts. It is simply a matter of gaining experience for the more extensive European choral works, together with giving some thought to the problems of orchestra conducting.

Beethoven, Sibelius a la Koussevitzky

The last program listed two symphonies, the Third by Beethoven and the Sibelius Second. Performances were splendid and the huge audience bade Koussevitzky *au revoir* with a long and noisy demonstration.

The question is often asked, does the orchestra sound as well and play as well in Tanglewood as it does in Symphony Hall? The answer is, not quite. Firstly, good as are the Shed acoustics, there is an imbalance of tone. Players nearest the walls of the platform shell come through more clearly than do those seated nearest the audience. This means that the acoustically weak violins and violas must strain to be heard properly. Soloists, also are not heard clearly enough, especially in the first half of the Shed. To produce proper balance would require such radical reshuffling of seating arrangements as to confuse both orchestra and conductor, although the attempt might be worth trying. Secondly, the players' performance level is more uneven than it is on the home grounds. It must be remembered that the Berkshire Festival comes at the end of a long and strenuous season, uninterrupted from early October to mid-August. Then the holiday atmosphere is in the air, and it's pretty much like the last few days at school. Nevertheless, those who come from other sections of the country will get a very close approximation of the orchestra at its best, while those who hear the orchestra at home or on tour will enjoy the friendly, pleasant and informal Tanglewood surroundings, than which there are no better.

As explained above, Center and Festival activities run concurrently. During the final week one of the most eagerly awaited events on the Center schedule was presented—the full-length opera given by students in the opera department under Boris Goldovsky. Two year ago, it will be remembered, a smash hit was achieved by the Center production of Benjamin Britten's Peter Grimes. Last year we heard Mozart's Idomeneo in a fine Goldovsky revision. This time the presentation was Rossini's Turk in Italy, last performed in the United States in 1826 according to available records.

Rossini's Turk Resuscitated

Whether or not the Turk is worth all the research, scholarship, revision, translation and preparation that went into its production is a moot point. There is usually good reason for general neglect in spite of the few exceptions that prove the rule. Idomeneo was one such exception with its exquisite music and significant, universal plot. But Idomeneos do not grow on every tree. The Turk is rather slight material in book and not particularly significant in music. It is by no means bad, particularly in this revision which would seem to be a distinct improvement on the original.

Perhaps it is unfair to make any comparison with other works. After all, the Turk is a comic opera, almost a farce. A poet creates a set of characters which come to life before the audience and obstinately upset their inventor's plans for their disposition. They go their own merry and wanton way until the poet resolves the scramble in deus ex machina style. The characters are stock Italian farce pretty and bored wife, husband, the Turk himself, of an amorous nature as befits the stage Turk (Turks, on the stage, are either amorous or cruel or else amorous *and* cruel,) a Gypsy girl in love with the Turk, of course, since everybody has to love somebody or other, and naturally and inevitably a lover for the aforementioned wife. With everybody playing ducks and drakes, the poet finally grabs the wife for himself. The music fits the story, is light, vivacious, with typical Rossini comic opera sparkle.

The production was almost faultless. Direction, performances and staging were excellent. Enunciation was clean and clear and the cast was perfectly trained in all respects. The orchestra gave fine support, scenery was effective and the costumes exactly in keeping. In a word the entire production was all we have come to expect from Boris Goldovsky.

Since this was a first performance in this revision, here are the vital statistics:

The Turk in Italy

Comic Opera by Rossini

New Libretto by Boris Goldovsky. Music revisions and additional orchestrations by Helmuth Wolfes. Translation and recitatives by Mr. Goldovsky and Sarah Caldwell. Conductor and stage director, Mr. Goldovsky. Scenes designed by Nassan Abiskhairoon. Costumes designed by Leon van Witsen. Technical director, Robert J. Lawthers.

Presented Aug. 9 and 11 in the Theater-Concert Hall by students at the Berkshire Music Center, Tanglewood.

— THE CAST —

The Poet . . . . . Francis Barnard
Zaida . . . . . Adele Addison
Geronio . . . . . Arthur Schoep
Fiorilla . . . . . June Gardner
Selim . . . . . Marshall Heinbaugh
Narciso . . . . . David Lloyd

For the performance of Aug. 11, Robert Goss and James Pease replaced Schoep and Barnard.

Besides the Turk there were several other scenes given at various times by the opera group and many orchestral, choral, and chamber music concerts. In addition there were concerts by members of the faculty and others. A wealth of music was performed, including much worthwhile contemporary material. Any one of the events deserves full notice and all the participants, recognition.

A Hatchery for Young Critics?

What a golden opportunity the Center and Festival would present for a class in criticism and review! There is certainly enough material for the young would-be critic to sharpen his teeth on and there are several first string critics present at Tanglewood to give informative lectures and suggestions. Perhaps the project is not unfeasible. The best reports on each event could be published to form a booklet that would treat each program at some little length at least, naming names, listing compositions and giving all credit when due.

Until that time we must content ourselves with the general observation that the standard of performance was a credit to all concerned and that the influence of Tanglewood on present-day music is beneficial not only to the individual career but to music as a whole.

J. W.

World Premiere of Hindemith Cello Sonata

In a special chamber music concert, Gregor Piatigorsky, assisted by Ralph Berkowitz at the piano, played Beethoven's Sonata in A Major, op. 69 and Schumann's Fantasiestuecke, op. 73. Climax came after intermission with the world premiere of Hindemith's Sonata. Composed in March, 1948, for Mr. Piatigorsky, the work is in three movements. Contrapuntal devices are frequently used, proving the superb craftsmanship of its author. But, besides that, the sonata is remarkable for its musical imaginativeness and richness. The quiet theme of the opening Pastorale paves the way to a fugato which is begun by the introduction of the theme in the piano, executed in masterly fashion by Mr. Berkovitz. The two themes appear in various combinations, are brought to a high point, but toward the end of the piece recede to a soft reiteration of the fugal theme by the cello. The second movement is a scherzo based on a gay, light hearted theme followed by a slow section (Trio) of great lyric impact and power; after which the first section reappears with the piano commenting in highly ornamented counterpoint. The finale is a Passacaglia of tremendous power written in classic style and leading to a fugato and a spectacular closing.

SCENE FROM ROSSINI'S THE TURK IN ITALY (All photos by Howard S. Babbitt, Jr.)

LATIN AMERICA:

Revivals, New Works At Colon Opera

By JORGE M. WHITE

Buenos Aires

Flagstad arrived at the Colon at last. Her long expected introduction took place in a memorable performance of Tristan and Isolde conducted by Erich Kleiber. From the beginning the newcomer's golden tones created a tremendous impression. Furthermore, Mme. Flagstad's mastery of the lyric and dramatic elements and emotional depths blended to create the best Isolde ever heard here. Set Svanholm's dignified Tristan was marked by substantial and well modulated tone production. The Brangäne was sung and acted authoritatively by Viorica Ursuleac; breaking tradition, the role was performed by a soprano, following the original indications of the score. The Kurwenal of Hans Hotter was outstanding, sung with sonority and distinguished style. Ludwig Weber's King Marke had nobility and lofty musical conception. Kleiber's orchestral version, prepared with much devotion and conducted with attention to every detail, was beautiful and uplifting. Basaldua's scenery and Josef Gielen's fine stagecraft intensified the dramatic power of the Wagner masterpiece, offered without cuts.

Gigli as Manrico

A brilliant presentation of Trovatore gave Gigli a triumph as Manrico. The veteran tenor sang in the grand manner and thrilled his admirers with his delivery of the famous Pira aria. Maria Caniglia's Leonora was sung and acted with intense warmth and color. Fedora Barbierri scored as Azucena with her resplendent voice and effective acting. Carlos Guichandut sang the Count with vocal amplitude and Giulio Neri completed the principals as a sonorous and full toned Ferrando. Conductor Panizza gave life and dramatic clarity to the time-worn score.

Revivals and Novelties

Borodin's Prince Igor, not given here since 1929, had successful revival under the baton of Gregori Fitelberg, who came from Warsaw for the performance.

The current presentation attained a high level, with particularly fine contribution by the ensemble elements. Josef Gielen's *régie* gave vivid life to the stage action, presented with new sets and costumes designed by Nicola Benois. The large cast included Sara Menkes as a dignified Jaroslavna of appealing tonal quality; Guichandut, an impressive protagonist; Felipe Romito as an incisive Galitsky; Nilda Hoffman a bewitching Polovtsian girl; Fedora Barbieri, who sang the Kontcharova Aria with tonal richness; Neri, an imposing Kontchak. The Fokine dances were effectively performed by Estela Deporte, Esmeralda Agoglia, and Wasil Tupin.

Massenet's Werther, brought back again to the Colon, included the reappearance of Raoul Jobin, who, in the title role, gave a warm, feeling portrayal. Zaira Negroni was an ornamental Charlotte. Olga Chelavine sang with vivacity and vocal charm as Sophie. Romito performed the Albert with his accustomed skill. Ferruccio Calusio's reading was one of spirit and beauty.

El Matrero, opera in three acts with libretto by Yamandu Rodriguez and music by Felipe Boero, has been one of the most popular Argentine works since it was premiered in 1929. The current performance included Pedro Mirassou in good vocal form in the title part; Sara Cesar, a tonal opulent Pontezuela; Marcelo Urizar (Don Liborio) and a large cast under the expert baton of Panizza.

The revival of Gluck's Armide was an artistic achievement of high order. The Colon production as conceived by Gielen (*régie*) and Basaldua (scenery) was duly praised when it was given here before. The current performance with choreography by Margarete Wallmann attained a meritorius level, even if it did not efface memories of its predecessor. Delia Rigal sang with tonal warmth and acted with conviction as Armide. Jobin gave full-bodied tones and excellent histrionics to his Renaud. Lidja Kindermann sang and acted effectively as Hatred. Nilda Hoffman, Norma Palmieri and Mary Cherry also scored in solo parts. Mattiello Di Toto and Bandini completed the principals. The large ballet display featured Estela Deporte, Alba Arsnova, Olga Ferri, Ada Kristel, Maria Delia Garcia, Ciro Figueroa and Victor Moreno. Panizza conducted.

Ballet Series Pleases

The Colon Ballet Series opened with a program which included the revivals of the ballets Passacaglia, with plot by Elsa Respighi and music by J. S. Bach orchestrated by Ottorino Respighi, and La Boutique Fantasque (Rossini-Respighi) both with choreographies by Wallmann and the "premiere" of The Creatures of Prometheus, with music by Beethoven and choreography by Aurel Milloss.

The old ballet of the same name conceived by Salvatore Vigano and Beethoven in 1801, since inspired several choreographers, such as Serge Lifar who presented his work at the Colon in 1934. As a whole the current Milloss arrangement, based on the classic school adapted to his personal point of view, provides a refined spectacle in spite of its excessive length (more than one hour of dance without interruption is too much). The Beethoven score presents a familiar theme later developed in the "Eroica" Symphony.

The interpretation was excellent. Anna Istomina and Adriano Vitale were the Creatures of Prometheus, Wasil Tupin (Apollo), Jorge Tomin (Prometheus), Ruben Molet (Pan) and Mlles. Deporte, Kristel, Agoglia, Garcia, Arsnova and Messrs. Figueroa, Lommi and Moreno completed the principals. The decors, designed by Benois were perhaps too monumental and massive for a dance frame. The colorful costumes exhibited a wide gamut of harmonious colors. Roberto Kinsky and Juan E. Martinin were the capable orchestral leaders.

A review of the current Buenos Aires concert and recital activities will appear in an early issue of the Musical Courier.

RIO SEASON IN FULL SWING

By CEICAO DE BARROS BARRETO

Rio de Janeiro

The Associacão Brasileira de Concertos presented a series of six outstanding recitals by the pianist Walter Gieseking at the Municipal Theater. Mr. Gieseking showed from his first performance a tremendous command of the keyboard and faultless technique, together with the keenest insight into the works he played.

Gaspar Cassado Bows

The cellist Gaspar Cassadó, and the pianist Erwin Herbst, were the performers at the next recital at the Municipal Theater on the Associacão Brasileira de Concertos series. For their début in Rio, they listed standard works and Cassadó's Requiebros and Danse des Elfes. The cellist revealed his beautiful tone, perception and technique, ably supported by Mr. Herbst.

The second part of the program was changed at the last moment by the temperamental Cassadó, who, despite his perfect interpretation of Ravel's and Respighi's works, as well as of his own composition, did not play all the numbers listed, refusing also to give encores, while a patient and highly cordial audience waited, applauding warmly.

Janis and the Brazilian Symphony

At the Municipal Theater, at the Cultura Artistica's concerts, we heard a beautiful interpretation of Rachmaninoff's Second Concerto for piano and orchestra, given by the pianist Byron Janis, and the Brazilian Symphony Orchestra, led by Eugen Szenkar.

Lener Quartet Returns

After two concerts at the Municipal Theater, which unfortunately we could not attend, the Lener Quartet, returning from a tour in Argentine and Uruguay, gave another concert in Rio, this time at the Cultura Artistica's series.

The group impressed their audience with technical mastery and fine presentation in the Haydn Quartet in D Major, op. 76, No. 5, Ravel's Quartet and Beethoven's in G Major, op. 18, No. 2.

Kapell Plays Copland Work

The pianist William Kapell delighted his audience in a recital at the Municipal Theater, sponsored by the Cultura Artistica. The novelty of the occasion was Aaron Copland's Sonate (1941). This work in three movements, begins with a Molto moderado, followed by a brisk Vivace. An Andante sostenuto quietly ends the work, which, although modifying the usual disposition of the movements in the sonata form, keeps an original and very pleasant balance. Copland's score in general, highly contemporary in feeling, is characterized by an expert craftsmanship that weaves dissonances in varied rhythms; but the work is not completely persuasive in hearing.

Kapell and Burle Marx

The Municipal Orchestra, for some time not heard in symphonic performances, re-appeared under the direction of Burle Marx, with Mr. Kapell as soloist.

The first part of the program comprised Berlioz' Carnival, Haydn's Symphony in E Flat No. 103, and Burle Marx' Noturno and Episodio Fantastico, in first hearing in Rio. The Noturno, given a world première, is written in the rondo form. It begins with a beautiful, sensuous passage on the celli, developed by the orchestra, followed by an expressive motive of the oboe and spirited themes in *pizzicatti* by the strings. Several new themes reach a canon which ends the work. The score as a whole, although somewhat heavily textured, is tasteful and effective. The Episodio Fantastico, built on two themes, contains enjoyable freshness and vitality and, despite its difficulties of execution, had a scintillating reading. The audience greeted the works and interpreters with much applause, the composer and conductor taking several bows. Mr. Kapell, played Rachmaninoff's Third Concerto, projecting the work with effectiveness.

Contantinesco with Brazilian Symphony

The Roumanian Jean Contantinesco was guest conductor with the Brazilian Symphony Orchestra in a concert sponsored by the Municipality of Rio. He had the collaboration of the young soprano Diva Pieranti in arias by Bellini, and Rossini. Mr. Contantinesco gave a convincing reading of George Enesco's First Roumanian Rhapsody, and his version of Beethoven's Third Symphony, although rather routine, had precise use of tone and dynamics. Stravinsky's Fire Bird was better delivered, the conductor bringing from the score all its eloquence and effectiveness. Miss Pieranti, in her stage début, disclosed musicianship and a voice of good quality with much facility in the top notes.

The Brazilian Symphony, continuing its subscription concerts, offered works by Brahms, Schumann, Wagner, Franck, Ravel, Dukas and Francisco Brago. In first hearing were Debussy's Le Printemps and Otto Nicolai's Merry Wives of Windsor.

Le Printemps, one of Debussy's earlier works, written when he had not yet attained the impressionistic style, shows, notwithstanding, a certain freedom from the conventional rules of composing, displaying novel harmonies in exquisite refinement. The orchestra's reading was projected with taste.

At the Brazilian Press Assn.

Commemorating the Fourteenth of July, the Brazilian Press Association offered a Festival Debussy, including a lecture on the French composer's life and works, followed by a concert of his compositions.

The lecturer was Ayres de Andrade, who held the warm interest of his audience. The able musical interpreters were the pianist Noemi Bittencourt and the cellist Ibere Gomes Grosso, accompanied at the piano by Ilara Gomes Grosso.

The soprano Lecticia de Figueredo's recital at the Press Association presented a program ranging from Bach, Paradies, Falconieri, Schumann and Brahms, to such moderns as Obradors, Norman Fraser, Guarnieri, Fernandez and Ipanema Moreira. The singer included in first hearing one of her own compositions, a pretty song, Beleza. Mme. Figueredo has a voice of clear quality, and she sings with ease and accuracy of pitch. Leonora Gondim, at the piano, participated with merit.

The next recitalist in the same series was another soprano, Alma Cunha de Miranda, offering arias and songs by Frescobaldi, Theodore Arne, Mozart, Balakirev, Débussy, Albeniz, Renzo Massarani, Villa-Lobos, Fernandez and a group of light songs by Brazilian composers. Miss Miranda has a charming presence, and her voice is sweet and clear, although somewhat restrained. Songs in first hearing, Theodore Arne's Ariel Song, Balakirev's Complainte, Albeniz' Amor Summa Injuria and Massarani's Tristeza no Céu, were impressive and well delivered. Alceu Bocchino supplied excellent accompaniments.

De Quesada Ill

Ernesto de Quesada is ill in Havana, Cuba, with heart trouble. His three sons are carrying on his managerial business in Mexico City, Buenos Aires and Caracas, Venezuela.

ON THE KURHAUS TERRACE AT SCHEVENINGEN during the Holland Festival. Promenaders are members of the English Opera group—l. to r., Eric Crozier, Nancy Evans, Peter Diamond (representative for Holland), Peter Pears and Benjamin Britten. (Nederlandsch Fotobureau)

HOLLAND: New Annual Festival Launched; ISCM Convenes

By FRITS NOSKE

The Hague

Holland-Festival 1948, given at Amsterdam and Scheveningen this summer, was a success artistically and financially, and, it is hoped, will inaugurate a yearly series. K.L.M. and Philips-Radio are doing all possible in support of making this festival annual, and public response was propitious.

The Amsterdam events opened with a gala presentation of Debussy's Pélleas et Mélisande by the Wagnerverenigning, offered by the municipality of that city for official guests only. The production enlisted seven vocalists from Paris; the Concertgebouw Orchestra under Henri Tomasi; Dr. Lothar Wallerstein as stage manager; and Karel Bruckman in charge of scenery.

The male singers were first rate—Jacques Jansen (Pélleas), Bertrand Etcheverry (Golaud), Charles Clavensy (Arkel). Also excellent was Helene Bouvier as Geneviève. However, the Mélisande of Irene Joachim never attained that delicate, pure, mysterious atmosphere of Maeterlinck's symbolic drama; the stage management and the scenery fell short in the same way—they were too realistic.

Bernstein in Scheveningen

The young conductor Leonard Bernstein with the Residentieorkest opened the Scheveningen portion of the festival. Bernstein, who had already rehearsed our orchestra for a fortnight, admirably brought out their musical capacity. With Nathan Milstein as soloist in an all-Brahms program, he roused the audience to high enthusiasm. One can find fault with Bernstein for his restlessness, his mobility, his exaggerated dynamic contrasts, but everyone came under the charm of his personality and musical zest.

In his second festival concert, at the same time his farewell, Bernstein gave a fascinating reading of Schumann's Second Symphony, the culminating point of the program.

Monteux, Schuricht Conduct

The first appearance at Scheveningen of the Concertgebouw was under Pierre Monteux, who, after a long absence, found his way back to our country. Besides the Symphony No. 104 in D by Haydn and Ravel's Daphnis et Chloe (Second Suite), he offered the Third Symphony of Willem Pijper, dedicated to Monteux. The conductor, who has produced this important work several times in America, gave a performance of high musicality.

Following Bernstein, Carl Schuricht made his appearance with our Residentieorkest. In his first concert he introduced scores of two Swiss composers: Chant de Deuil by Robert Oboussier (1900) and Hymnus by Willy Burkhard (1896). The latter is written in two parts and inspired by Novalis' Hymnus an die Nacht, symbolizing first in a prelude The Day, and afterward The Night. Both compositions were well received. Between the novelties, Ethel Bartlett and Rae Robertson were acclaimed for their two-piano artistry in Mozart's Concerto in E flat (K.V. 465) and Bach's Concerto in C.

Another concert led by Schuricht which merits special attention was that with the violinist Simon Goldberg as soloist. He played the rarely heard Concerto in C by Haydn and gave a distinguished version of Bach's E major Concerto. Besides his lucid accompaniment, Schuricht deserved every praise for his performance of the Second Symphony (Sinfonia Piccola) by Leon Orthel. The Third Symphony of this gifted Dutch composer last winter attracted special notice of the musical world. This one also is an important contribution to modern music in the Netherlands.

Two important performances under Schuricht took place at the sixth and eighth festival concerts at Scheveningen: the Second Symphony of Gustav Mahler with, as soloists, the Dutch singers Roos Boelsma, contralto, and Henriette Sala, soprano, and the Fifth Symphony of Anton Bruckner. Both were outstanding in the performances of the Residentieorkest and the eminent leadership of Schuricht.

English Opera Group Triumphs

A brilliant success was the guest performance of the English Opera Group in the continental premiere of Benjamin Britten's Beggar's Opera in the Municipal Theatre at Amsterdam under auspices of the British Council, led by the composer and staged by Tyrone Guthrie of the London "Old Vic." This eighteenth century satire of John Gay (1688-1732) is set to music written on English folksongs. Britten's version of the old melodies is masterly, his wealth of musical and instrumental ideas inexhaustible. The stage management was first rate, the scenery a delight to the eyes. Fine singing was contributed by George James (Mr. Peachum), Flora Nielsen (Mrs. Peachum), Nancy Evans (Polly Peachum), Peter Pears (Captain Macheath), Otokar Kraus (Lockit) and Rose Hill (Lucy Lockit), even though all interpretations seemed more of the concert than the opera stage except that of Mr. Kraus, which proved a more dramatic concept. The public, however, moved to ecstacies, found no fault. Several repeats of the Beggar's Opera followed the premiere.

Eduard van Beinum conducted the Concertgebouw in the rarely played Walpurgisnacht by Mendelssohn, for soli, choir and orchestra. Though the performance was good, the work proved an anachronism. After intermission Yehudi Menuhin played the violin concerto of Mendelssohn. Returning to Scheveningen, the Concertgebouw was heard under George Szell in a beautiful reading of Das Lied von der Erde by Mahler. Soloists: Julius Patzak and Kathleen Ferrier.

Jeanne d'Arc au Bucher, the dramatic oratorio with words by Paul Claudel and music by Arthur Honegger, was brought to us from Belgium by the St. Caecilia Choir of Antwerp, Children's Choir and several soloists, with Lodewijk de Vocht as conductor. The Rotterdam Philharmonic accompanied. The choirs sang the enormously difficult score with discipline and sensitivity. Among the soloists, this listener would give first place to Marthe Dugard, who spoke Jeanne's lines with great emotion; and Raymond Gerome, who merits praise for his delivery of the part of Frère Domenique. The audience gave Mr. de Vocht and his forces an ovation.

Les Ballets des Champs Elysées

Les Ballets des Champs Elysées, founded three years ago, is the happy result of "une soirée de danse" given by Roland Petit, presenting the Ballet of Les Forains on a project of Boris Kochno, former co-worker with Diaghileff and now artistic director of the new group, and to music of Henri Sauguet and scenery and costumes by Christian Berard. This "soirée" turned out to be an event in the Paris artistic world.

The current repertoire of the troupe comprises 19 ballets. The exciting Rendezvous was splendidly performed by Nathalie Philippart and Youly Algaroff in the leads. A surprise was the Pas de Deux from Le Lac des Cygnes, danced by the 19 year old Irene Skorik and Youly Algaroff. Jeu de Cartes was omitted, as Jean Babilee, most prominent dancer of the organization, suffered a sprain at the premiere at Amsterdam. But the second evening we saw him in Le Portrait de Don Quichotte.

Orchestras and Fireworks in Finale

Final events were three orchestra concerts with the Residentie under Charles Munch and two concerts by the Rotterdam Philharmonic with their first conductor, Eduard Flippse. In the latter's program at Scheveningen he included the beautiful Psaume LXXIX for choir and orchestra of Lili Boulanger (1893-1918); Victimae paschali laudes, for mixed choir, soprano and orchestra, by Rudolf Mengelberg (1892), and the Fourth Symphony of Henk Badings.

Jan Smeterlin was soloist twice at concerts under Munch in the Kurhaus. He played the Concerto in E minor by Chopin and the Second Piano Concerto in B flat major by Brahms and took the audience by storm. The Sinfonietta for 16 wind instruments by Willem van Otterloo (1907) proved an excellent and original work.

The last program of the festival was French as to music, conductor and soloist, and took place under auspices of the French Ambassador, Jean Riviére. Janine Dacosta, pianist, was heard in Franck's Variations Symphoniques and Ballade for Piano and Orchestra by Faure. Munch conducted the Bizet overture Patrie, La Chasse du Prince Arthur by G. Ropartz (1864) and the Fourth Symphony by Roussel, and, concluding, the Brabanconne, the Marseillaise, God Save the King and the Wilhelmus.

An impressive, though not musical climax was a display of fireworks at Scheveningen, culminating in "Scheveningen Greets the Holland Festival." Afterward officials and participants in the festival were guests of the municipality of The Hague at a reception at the Kurhaus Hotel.

22nd Festival of the ISCM In Amsterdam

The 22nd Festival of the International Society for Contemporary Music, held at Amsterdam from June 5-13 consisted of three orchestral and two chamber music concerts. Most of the countries were represented by only one work, some by two or three. Besides the five official concerts, there was an orchestral concert of Dutch music, presented by the Philharmonic Orchestra of Rotterdam, two performances of L'Heure Espagnole by Maurice Ravel and his ballet Valses nobles et sentimentales, both performed by the Netherlands Opera at the Municipal Theater under the leadership of Pierre Monteux. Finally there was a performance of Missa Christus Rex for double choir and organ, by Hendrik Andriessen, at the Moses and Aaron Church.

After a reception at the international Cultur Centrum (Paviljoen Vondelpark) on June 4, the first orchestral concert took place the next day in the Concertgebouw. This program consisted of a Concerto for Orchestra by Raymond Chevreuille (Belgium, b. 1901), conducted by André Souris, the Fifth Symphony by Francesco Malipiero (Italy, b. 1882), and the Second Concerto for Violin and Orchestra by the Dutch composer Sem Dresden. The latter was convincingly played by Jo Juda. At the end of this concert an official reception at the Municipal Museum by special invitation of the Town Council of Amsterdam took place.

At the second orchestral concert there were four compositions—Musique pour l'esprit de deuil by Rudolf Escher (Holland, b. 1912); Symphonic Etudes for piano and orchestra by Artur Malawski (Poland, b. 1904), played by the pianist Jan Hoffman; the Second Symphony by Roger Sessions (U.S.A., b. 1896); and the Violin Concerto by Karl Birger (Sweden, b. 1916), played by the violinist Josef Grúnfarb. This was followed by an orchestral concert of Dutch music by the Philharmonic Orchestra of Rotterdam, conducted by Eduard Flipse. The concert was opened by the Little Suite on the notes E-F, dedicated to Eduard Flipse (E. F.) by Willlem Landré (1874-1948), Guillaume Landré (b. 1905), son of the preceding Willem, introduced in first performance his Sinfonia Sacra In Memoriam Patris. Other compostiions of this evening were the Sinfonia Piccola by Leon Orthel (b. 1905) and Symphonic Variations by Henk Badings (b. 1907). Willem Pijper (1894-1947) was represented by Six Symphonic Epigrammata and the concert closed with the Amphitryon Overture by Daniel Ruyneman (b. 1886).

First Chamber Concert

The first chamber music evening included Put Away the Flutes, for tenor voice, flute, oboe and string quartet, by Humphrey Searle (Great Britain, b. 1915). Hans Henkemans (Holland, b. 1913) was represented by a Sonata for two pianos. The other four compositions on this program were Trio for violin, cello and piano by Klaus Egge (Norway, b. 1906); a Sonatina for Oboe and Piano by Antoni Szalowski (Poland, b. 1907); Eight Poems by Michelangelo for baritone and string quartet by Richard Sturzenegger (Switzerland, b. 1905); and a Quintet for Wind Instruments by Finn Hoffding (Denmark, b. 1899).

On the second chamber music evening was heard a Quintet for Wind Instruments by Stepan Lucky (Czechoslovakia, b. 1919). The English singer Janet Fraser introduced a cycle of four Galacian songs for mezzo-soprano, flute, oboe, clarinet, viola, cello and harp by Julian Bautista (Spain, b. 1901). Concertino da Camera for flute, clarinet, bassoon and piano by Peggy Glanville-Hicks (Australia, b. 1911), and three songs for soprano and piano by Sandor Jemnitz (Hungary, b. 1899).

Orchestral Finale

At the third and last orchestral concert held at the Kurhaus in Scheveningan, the evening was opened with the Orchestral Suite by Alexander Spitzmüller (Austria, b. 1894). Andrzej Panufnik (Poland, b. 1914) was represented with a Lullaby for 29 strings and 2 harps in the quarter-tone system. The Violin Concerto by Fartein Valen (Norway, b. 1887) was played by the violinist Ernst Glaser and Dennis Brain was soloist in the Horn Concerto by Elizabeth Lutyens (Great Britain, b. 1906). Walter Piston's (U. S. A., b. 1894) Sinfonietta was also on this program; it was conducted by Leonard Bernstein.

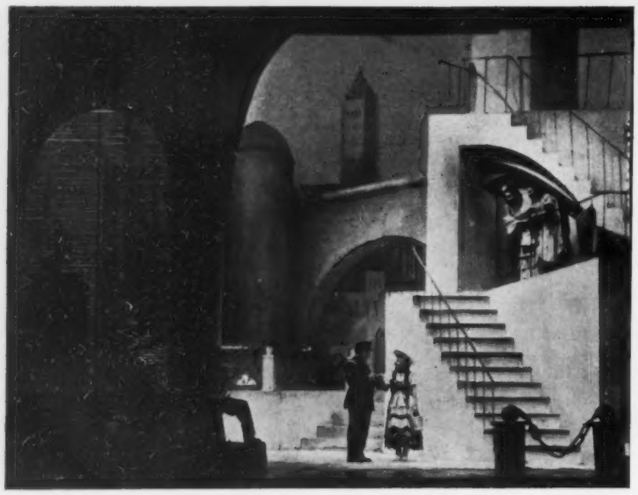
MINA HORNE,
former opera singer and teacher of voice, returning from a stay in Capri and Rome. She re-opens her New York voice studio this month.

New Opera Productions for Vienna

VIENNA.—For its forthcoming season the Vienna State Opera has prepared new productions of Bizet's Carmen, Tarassenko by Salmhofer, Puccini's Turandot, Pfitzner's Palestrina, Verdi's Macbeth and Wagner's Meistersinger. The Vienna People's Opera (Volksoper) will produce The Merry Wives of Windsor, One Night in Vienna, Andre Chenier, Ritter Patzmann, Die Schweigsame Frau and a new version of Offenbach's Pariser Leben.

Fritz Busch in Scandinavia

Dr. Fritz Busch sailed the end of August on the SS Stockholm to conduct eight concerts with the Radio Orchestra in Copenhagen, Denmark, and make further appearances in Sweden. When Dr. Busch returns to the United States he will rejoin the Metropolitan Opera before beginning his activities as guest conductor with the Chicago Symphony.



CARMEN, ACT I,
State Opera, Ankara. Stage director, Renato Mordo. (Photo by Osman)

Turkey Realizes a National Dream In Establishment of State Opera

Ankara

A dream cherished for a long time is realized: The Turkish State Opera has opened.

This opera evolved from the State Conservatory which was founded on the initiative of Kemal Pasha. The first director of this exemplary music and theatrical school was Paul Hindemith. A great number of internationally known teachers were called from Europe. The theater classes were headed by Carl Ebert who has just been appointed to a position in Los Angeles. His successor is Renato Mordo—an artist of excellent repute as stage director, whose most recent activity was the organization of the Greek State Opera. Before starting in Ankara, he was producing operas at the Viennese State Operas and the Municipal State Opera in Zurich.

This Turkish State Conservatory is a boarding school. The students are educated, fed and clothed by the State and after they finish their studies they are at the disposal of the State as artists and teachers.

The rehearsal stage of the Conservatory was also the scene of a series of operatic performances before the independent State Opera opened its doors.

Building Entirely Modern

The famous architect, Prof. Bonatz, designed the very gracious building which employs Turkish motives in its architecture. The auditorium seats 800. The stage is equipped with the most modern technical innovations.

At the opening celebration, a Turkish festival concert was given which programmed interesting works of native composers, a symphony by Cemal Resist Rey (born 1904); a violin concerto by Ulvi Cemal Erkin (1906). The soloist was Liko Amar, the former leader of the Amar-Hindemith Quartet. Also played was a Ballade by Necil Kazim Akses (1908) and a scene of the still unfinished opera, Kerem, by Ahmed Adnan Saygun (1907). This opera is based on the Turkish love ballad of Karem and Asli which tells a tale similar to that of Tristen and Isolde.

Carmen Premiered

The opening celebration reached its peak with the Turkish premiere of Carmen. The stage direction of Renato Mordo was such that one forgot that young and inexperienced artists were the participants. The very original staging could compete with any operatic production in the liveliness of the mise-en-scene. An important share in the success is also due to the disciplined musical direction of Ferit Alnar and the imaginative setting by Tarik Levendovlu.

The President of Turkey, Ismet Inonu, who deserves special credit for the support of the opera, attended the premiere and also attended several repeat performances.

English-Turkish Festival

One of the first achievements of the new cultural institution was an English-Turkish music festival which presented in eight concerts a cross-section of English-Turkish music. The interpreters were English and Turkish artists. The conductor, George Weldon directed several concerts and Arthur Bliss conducted his piano concerto (dedicated to the American people) which was excellently played by the young Australian pianist Noel Newton-Wood. The Turkish part of the program was highlighted by the cello concerto by Ferit Alnar. With it, the brilliant cellist, David Zirkin, took leave from Turkey to follow a call to America. An international career may be predicted for this outstanding artist.

Schumann in Paris

Elizabeth Schumann, who has been on a concert tour of England this summer, gave a recital in Paris, her first since before the war. She was re-engaged for another in October before her return to America.

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Hortense Monath Sails

Hortense Monath, pianist, left on Aug. 24 for a concert tour of Europe including appearances in France, Germany, Switzerland and Holland. She returns to this country on Oct. 31, when the New Friends of Music, of which she is artistic adviser, begin a 13th consecutive season at Town Hall.

London Quartet for U. S.

The London String Quartet, returning to New York after a long absence, will present a Beethoven Festival at Town Hall: four subscription concerts on the afternoons and evenings of Oct. 30 and 31. 1948 marks the 40th anniversary of the group.

LONDON: Glyndebourne to Resume Opera Festival in 1949

By ARTHUR NOTCUTT

London

There have been summer events of special interest, of which one was particularly so, namely the Festival of Mozart Concerts at Glyndebourne under the direction of Sir Thomas Beecham. There were seven concerts in all—three of chamber music, four orchestral concerts and an afternoon lecture on Mozart by Beecham with special reference to works to be performed at the Festival; this was attended by Princess Margaret. As a lecturer Sir Thomas can be almost as persuasive as he is as a conductor and there is probably no one in British music with such a wide knowledge of Mozart as he. The opening concert included the Overture Der Schauspieldirektor, the early Symphony No. 27, the A Piano Concerto K, 488, most perfectly played by Clifford Curzon, the Sinfonia Concertante for Oboe, Clarinet, Horn, Bassoon and Orchestra—and the Haffner Symphony. Lovelier playing of Mozart it is impossible to imagine, and, with such an ideal setting, soloists, orchestra and conductor were inspired.

The afternoon concerts began at three after which there was a long interval of about an hour and a half which enabled the audience to have tea in comfort and walk in the picturesque Glyndebourne gardens when the weather permitted. Unfortunately it was not summerlike. The evening concert began at 5:45, concluding about 7:30, enabling visitors to return to town in ample time. On the last night of the Festival the concerts began slightly later and the final program consisted of the Linz and G minor Symphonies, between which the Sinfonia Concertante for Violin and Viola was superbly played by Jean Pougnet (who led the orchestra for these concerts) and Frederic Riddle.

Opera to Be Resumed

The Festival concluded with a tremendous outburst of enthusiasm which brought forth speeches from John Christie and Beecham. The former outlined his future plans and stated that it had now been definitely decided to resume opera at Glyndebourne on the international scale next year; the finest artists available would be secured and the Festival would be conducted by Beecham. It is, of course, too soon yet to obtain any information, but it is hoped that a number of American singers will be invited.

Weekend "Serenades"

Some quite attractive concerts have been given at weekends at the William III Orangery, Hampton Court Palace. They are styled "Serenade Concerts" and the music, which is played alternatively by the New London Orchestra and the Jacques Symphony, is carefully selected for suitability in these surroundings. It is a pity that there are not similar concerts in Central London, but no appropriate venue is available, as it is of course essential to provide under cover space to guard against the unstable English climate!

Promenade Concerts Thronged

The Promenade Concert season opened on July 24 with the B.B.C. Symphony Orchestra conducted in turn by Sir Malcolm Sargent, Basil Cameron and Stanford Robinson. The program, as is usual on the opening night, was framed on more or less popular lines, including such items as the Carnaval Romain Overture, the Emperor Concerto (played by Clifford Curzon) L'Apprenti Sorcier. Only one British work was played—the Ballet music from Holst's The Perfect Fool, and one might well ask why a larger scale work than this (excellent music though it is) was not selected. The audiences at the "Proms" are invariably over-enthusiastic, but on the first night their exuberance may be excused. The Albert Hall was, of course, crowded to the doors and advance bookings are very large, nearly half the concerts being already completely sold out. One sometimes wonders the reasons for such public support, when on occasions quite first class orchestral concerts at the Albert Hall do not attract. The reasons are probably several, one undoubtedly the wide publicity by the BBC. announcements, Radio Times, and broadcasts of the concerts: another is the low scale of prices of admission, and yet another is the fact that by virtue of the Promenade, an atmosphere of informality is created that makes this series unique and different from ordinary concerts. This informality is really impossible to describe, but it definitely exists.

WILLA STEWART
as Aida, a role she will sing in her coming season with the Covent Garden Opera, London. (Photo by Abresch)

Chavez Announces All-Mexican Opera Season

A season of all-Mexican grand opera is announced by Carlos Chavez, director general of the Institute of Fine Arts, to be held in the Palacio de Bellas Artas beginning Sept. 15. Three Mexican composers, Jose Pablo Moncayo, Luis Sandi and Eduardo Hernandez Moncada, have been commissioned by the Institute to write one-act operas for introduction in the season. There also will be presentations of Boito's Mefistofeles, Verdi's Traviata, Berlioz' Carmen and Gluck's Orpheus. Opportunities will be given to such outstanding young Mexican singers as Irma Gonzalez, soprano; Oralia Dominguez, mezzo-soprano; and Robert Silva, bass.

Mr. Sandi's new opera is entitled Carlota, with the title role to be sung by Celia Garcia, soprano. Its libretto is based on Maximilian's reception of the news of his defeat in battle and Carlota's decision to go to Europe to ask for help.

De Nocker to Join Paganini Quartet

Concert Management Bernard R. LaBerge Inc. announces that Jean de Nocker, Belgian cellist and chamber music player, has been engaged to fill the vacancy left in the Paganini Quartet by the death of Robert Maas. Mr. de Nocker is expected from Belgium very shortly and immediately upon his arrival the quartet will go into rehearsal at the Villa Paganini in Carmel, Calif., and open its transcontinental tour as scheduled, with a concert in Pasadena on Oct. 17.

Jeritza in Vienna

Maria Jeritza gave a recital in Vienna on Aug. 8 for the benefit of the Children's Charities. This fall she will be a guest of the Vienna State Opera and expects to give performances of Tosca and Cavalleria Rusticana in the An der Wien Theater. Upon her return to the United States Mme. Jeritza plans to start a campaign to raise funds for the reconstruction of the Vienna State Opera building.

HUGO WOLF

One of the greatest of Lieder writers. His perfect blend of music and text brought new problems to the singer. Instead of concentrating on agreeable sounds, the artist now had to "i-dent-i-fy himself wid de role."

Definition of Song

Are We Losing Sight of Interpretation?

By REINALD WERRENRATH

Singing is the interpretation of text by means of tones produced by the human voice.

When I was studying with Dr. Carl Dufft back in the early 1900's, he gave me a book by William J. Henderson, The Art of the Singer. "There," said the great American bass-baritone, "if you could learn everything in that work you wouldn't have to study with me or anyone else." And that splendid treatise on singing by one of this country's keenest students and reviewers of the art has been my vocal Bible ever since. Not that any young singer could assimilate the wealth of information contained therein for many years; nor that a competent teacher is not needed by every student of singing. But I know of no more sound advice, or a more inspiring portrait of a singing career from its inception to fulfillment than this splendid work by Billy Henderson.

At a dinner given in his honor a few years before his death in 1937, I approached the veteran critic and muttered under my breath, "Singing is the interpretation of text by means of tones produced by the human voice." Henderson's old eyes twinkled. "By golly, you're right, Werry, and I believe you have it word for word, although I can't be sure, as it was written twenty-five years ago."

The Importance of Text

Where so many singers of today fall down is that they totally neglect the first and most important part of Henderson's major premise, "Singing is the interpretation of text." In my college days at New York University, we Arts men characterized the Engineers as "knowing nothing but engineering and mighty little about that," usually an unjust appraisal. In much the same way I might say about many present-day singers that they "know nothing but voice and mighty little about that."

Back in the so-called Age of Bel Canto, the great Italian composers interested themselves very little in the words of a song in relation to the music. What they strove to display was usually a lovely flowing melody sung with fine legato by a perfectly produced voice—and there must have been many of those voices, according to musical historians. Granted that most of the climactic top notes were on nice wide-open "ah's," the text might or might not be wedded to the melody. It seemed immaterial in those days whether or not a singer depicted a mood or painted a word picture. If he made agreeable sounds it was enough.

Enter the Lied

Around the turn of the 19th century, however, came a change with the Lied form. Beginning a bit stiffly with Beethoven, as though treading on uncertain ground, flowing more easily through the great songs of Schubert, and developed to the highest degree in the magnificent Lieder of Schumann, Brahms, Strauss and Wolf, came a perfect blending of text and music vastly different from the songs prior to 1800. An appealing lyric caught the fancy of a master composer and a fine singer delivered the finished product. Thus interpretation, the basis of every great vocal composition of modern times, was developed.

How to interpret? I find the best answer in Victor Maurel's constant admonition to me: "Monsieur, you must i-dent-i-fy yourself wid de role. Wen you sing Valentin you must *are* Valentin, not M. Werrenrath. Wen you sing Silvio you must *are* Silvio." How much more closely must a singer of songs "i-dent-i-fy" himself with the mood, the story, the very vitality of every number he sings. For while an operatic performer plays but one character, aided by costumes, lights, scenery and other actors, the concert singer must rely solely on his own efforts to create many characters during a recital program.

I frequently call the attention of my pupils to the fact that actually there are only four things you can do to a song from the mechanical standpoint—you can sing it faster, slower, louder, softer. The varying gradations of these characteristics and the skill with which they are employed distinguish the artist from the amateur. Add to these the "spark," that "i-dent-i-fy-ing" with the text of a song, and you have about all any singer can do, *provided he has a solidly grounded vocal equipment.*

In the Heat of Battle

The preceding phrase cannot be overemphasized, for, unless the technique is automatic, the interpretation fails. You don't suppose any great golfer thinks of his stance, grip, straight left arm, etc., when he is playing in a tournament. No, he just "hits that pill," and his technique stands up. The heat of battle is no time for the soldier to wonder if his rifle has recently been oiled. A singer must leave his thoughts of technique in the studio when he stands before his public, even when enduring some minor ailment.

Again to quote the great Maurel. One afternoon I appeared for a lesson late, breathless, tired, and with a slight cold. At my suggestion that we devote ourselves to rounding out the action of a certain operatic role, I was met with the stern, "Non, Monsieur, you sing. Wen you are in de good voice you sing wid de good voice; wen you are in de bad voice you sing wid de bad voice. Watever voice you have, you sing!" Sing I did, and not half-badly, either.

"Get the Feel of It"

Now, how to attain this sense of interpretation? I know of only one method, and that is to become so completely familiar with the text and music of a song that it becomes part of one. During a long concert career, in which I probably introduced more new songs than the average concert artist, I would read a song through with my accompanist several times in order to "get the feel of it" as an audience does when hearing it just once. Remember, the average auditor must grasp the content of a song as it flashes past, much like the camera addict taking a snapshot of a moving train. Once the train is past, there is no second try; in the case of a musical audience, they either get the meaning of the song or they don't. So I always tried at first to find out what the song meant to me as an entity.

The second step was to pull it apart to see "what made it tick." I would analyze the song word by word, phrase by phrase; then by divisions. Finally, and this was the last stage, I would try to put the song together as I heard and felt it at the beginning, much as a mechanic takes down a motor and reassembles it to make it operate efficiently. And it was definitely my job to prevent the audience from being conscious of the various stages of analysis.

WILLIAM J. HENDERSON

The best examples of analysis known to me are contained in H. Plunkett-Greene's Interpretation in Song. But again I must warn you that however authoritative any treatise on singing, it can merely supplement the efforts of a competent teacher, not supplant him. In this remarkable and genuinely thrilling book, Sir Harry analyzes, among other songs, Schubert's Der Doppelgänger. So cleverly does he do the job—and often have I heard him give a practical demonstration of his artistry with telling effect—that one almost wonders why any singer who can emit a fairly pleasant vocal sound should not become a fine interpretative artist.

The Singing Instinct

The only possible answer to that supposition could be the lack of that indefinable something that distinguishes the truly great singer of songs from the second-rater. Some call it "the spark," others, "temperament." My favorite definition is that by the late Percy Rector Stephens, "The singing *instinct*, rather than the almost universal *desire* to sing."

Good voices in America are numerous, but the interpreters, it seems to me, few and far between. "Though I speak with the tongues of men and of angels, and have not love, my words are as the sounding brass or the tinkling cymbal." Without that singing instinct a fine voice and careful analysis leave me cold. *With* that element, carefully developed, many a second-rate vocal equipment has succeeded. With the combination of a perfect vocal mechanism and the singing instinct, plus the analysis and synthesis described above, we may say in singing, as Schumann did when he first heard the compositions of Chopin, "Hats off, gentlemen—a genius!"

In conclusion let me hark back to one of the great writers of the Bel Canto era, who, even in those days wrote in his Nuove Musiche (1602), quoting a still greater writer of more than a thousand years earlier: "Hold fast to that principle so greatly extolled by Plato and other philosophers: 'Let music be first of all language and rhythm, and secondly tone'."

THE CHOIR CORNER

By LEON CARSON

ORATORIO REQUIREMENTS TODAY

By ALFRED M. GREENFIELD

Conductor, Oratorio Society of New York, Director, New York University Glee Club and Associated Organizations

Why does there seem to be a dearth of outstanding vocal exponents in the field of oratorio at the present time? When we see or hear the names of Christine Miller, Reed Miller, Evan Williams, David Bispham, Dan Beddoe, Jeanette Vreeland, Nevada Van Der Veer, and Reinald Werrenrath, we think of oratorio as we like to think of it and wish we could hear it sung correctly. (Mme. Van der Veer and Mr. Werrenrath, incidentally, both active teachers and coaches, are carrying on the tradition).

Unlike the great artists just mentioned, the singers of today are developing and working under disadvantages unknown to earlier generations. Their success is apt to be artificial and is to be found mostly on paper in promotional publicity. To realize a livelihood in the highly competitive vocal field, they must be "all things to all men." They are expected to be entertaining in concert, well equipped in opera and oratorio and make their living in radio and the movies.

The microphone technique definitely limits concert or opera house technique. Then again, the very talented young singers are exploited long before they have had time to mature and grow naturally. It is just as true now as it was in the past that there is no short cut to artistic success.

Oratorio a Drama

More singers should be conscious of the dramatic element in oratorio. They should realize that the composers themselves were extremely aware of the need for performers to live the part of the characters represented, as the following quotation from a letter of Mendelssohn indicates:

"With a subject like Elijah it appears to me that the dramatic element should predominate, as it should in all Old Testament subjects, Moses, perhaps, excepted. The personages should act and speak as if they were living beings—for Heaven's sake let them not be a musical picture, but a real world, such as you find in every chapter of the Old Testament; and the contemplative and pathetic element, which you desire, ought to be entirely conveyed to our understanding by the words and in the mood of the acting personages."*

A Bit of Advice

An earnest young singer may ask the question: How can I progress in mastering the art of oratorio singing? In answering very briefly, four things should be considered. First, he should establish a dependable vocal technique for the concert hall and not the radio (which is an entirely different technique); second, he should develop thorough musicianship; third, he should learn the lines of the recitatives and arias from an outstanding actor; and, finally, he should check his progress with a good coach even after he has "arrived."

*From Introduction to Albert Stoessel's Edition of Elijah (C. C. Birchard).

ALFRED M. GREENFIELD

NEW INSTRUMENTS FOR OLD

President Truman's recent approval of a bill removing the 10% excise tax from musical instruments sold to religious and non-profit educational groups will probably result in increased purchases of musical instruments and lead to better quality and quantity of music, the American Music Conference states.

The AMC, a non-profit educational organization, said the significance of the tax cut is more clearly realized when the scope of religious music is considered. The AMC recently made a nationwide survey of the public's interest in music that showed the church was the foremost factor in stimulating an interest in music.

More than 35% of all persons questioned said the church had helped increase their interest in music. Again the powerful influence of the church was shown in the survey when people voted for their music preferences. Church music and hymns were preferred by more than 60% of all people, with popular dance music, old favorites and folk tunes, semi-classical, cowboy or hillbilly music and classical music following in the order named. That religious music will continue to grow in influence is further indicated by the biennial program of the National Federation of Music Clubs, which has as one of its main objectives stimulation of a great spiritual revival through the medium of music. The AMC is similarly engaged in a program to increase church music. Many churches and private non-profit conservatories and schools of music which have been putting off such purchases, will now feel that they can secure new instruments to replace older models or expand their music programs by obtaining new instruments to augment those already in use.

The AMC survey showed that half of all instruments are at least 20 years of age and that nearly one-fourth are more than 30 years old. Since persons in charge of the musical programs of churches and schools are usually aware of the limitations of many of their present instruments, they undoubtedly will try to take advantage of the reduction.

OLEY SPEAKS

Oley Speaks, 74, singer and composer, passed away on Aug. 27 at the Columbia Presbyterian Medical Center, New York, after a brief illness.

Born in Canal Winchester, Ohio, he later came to New York to study music with Dr. Karl Dufft and other noted teachers. He was baritone soloist at the Church of the Divine Paternity, New York and at a later date served in the same capacity at St. Thomas's Church, New York.

Altogether Mr. Speaks wrote music for over 250 songs, the most popular of which were On the Road to Mandalay, Sylvia and Morning. Many of his sacred songs and arrangements, including the well known The Lord is My Light, The Prayer Perfect, His Perfect Love and It Came upon the Midnight Clear, formed a part of the church soloist's standard repertory.

Funeral services were held on Aug. 30 at St. Bartholomew's Church, New York.

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

A NEW YEAR SONG, by Wilbur H. Viebrock and Charlotte Garden. J. Fischer & Bro., New York. 15c.

An anthem in verse form, of simple dignity and reverent appeal, arranged for 4-part mixed chorus, with tenor or soprano soli. A New Year's Song that can well be used for church service. Text of first verse, unknown: second verse by Cecil Loy Propt. Some portions sung a cappella: others with organ accompaniment. 5 pages.

FROM ALL THAT DWELL BELOW THE SKIES, by William E. France. Theodore Presser Co., Philadelphia. 18c.

A well co-ordinated anthem for 4-part mixed chorus in 3 verses. Text for verses 1 and 2 by Rev. Isaac Watts: verse 3 by Bishop Thomas Ken. Optional organ accompaniment or a cappella. Music is straightforward and simple, well harmonized along conventional lines and has a strong churchly feeling. Suitable for small or large choir in general or special service of praise. Easy vocal tessitura. 4 pages.

THE COMFORTER, by George W. Weldy, Jr. The John Church Company. (Theodore Presser Co., distr.) Philadelphia. 20c.

A conventional anthem for 4-part mixed chorus, with familiar text (Spirit of God, descend upon my heart) by George Croly. Organ accompaniment, with a brief portion sung a cappella. Normal voice tessitura. Soprano or tenor soli. Especially suitable for communion service. 8 pages.

BELOVED, LET US LOVE ONE ANOTHER, by A. Louis Scarmolin. Oliver Ditson Co. (Theodore Presser Co., distr.) Philadelphia. 18c.

A well harmonized, simple anthem for 4-part mixed chorus, with soprano solo. Organ or piano accompaniment which is generally chordal in style. Text from I John, 4:17, 16, with the general theme of God is Love. Extremely easy singing tessitura. Suitable for use by small or large chorus at communion or general service. 6 pages.

GLORIFY HIS NAME, by William Bainer. Theodore Presser Co., Philadelphia. 18c.

An easy singing, briskly moving, joyous anthem for 4-part mixed chorus. Ample organ or piano chordal accompaniment. Text adopted from Psalms 98: 4: 72: 17, 19. Suitable for general or festival use by church choir of balanced parts. Vocal tessitura normal. 10 pages.

IN THE MIDST OF LIFE (Funeral Sentence) by Henry Purcell (1658-1695). Music Press, Inc., New York. 25c.

This beautifully printed excerpt from the Dessoff Choir Series, edited by Paul Boepple from its earliest version, brings to the attention of the choirmaster that Purcell's sacred music is too seldom used in our churches today and also the fact that it should be. Use of organ accompaniment here is optional. The arrangement of this strong music is for 4-part mixed chorus and for effective results the services of a carefully trained and well balanced singing ensemble is required. Text based on the famous hymn Media vita in morte sumus (Balbulus). Vocal tessitura and range normal. 5 pages.

Junior Choir

WE ARE CHILDREN OF THE KING, by Howard S. Savage. Theodore Presser Co., Philadelphia. 15c.

This is a simple and tuneful unison anthem for junior choir, well written for youthful choristers. Organ or piano accompaniment. Text by Whitfield G. Wills. Suitable for general service. 3 pages.

JESUS, TENDER SHEPHERD, HEAR ME, by William E. France. Theodore Presser Co., Philadelphia. 12c.

A short unpretentious 2-page unison anthem for junior choir. An appealing text by Mary Duncan (1839). The music is simple and the vocal tessitura easy for young voices. There is a piano or organ accompaniment.

Women's Voices

8A

HAPPY FLOCKS DO FREELY WANDER (The Lord, My Shepherd), by J. S. Bach. C. C. Birchard & Co., Boston. 16c.

A splendidly arranged anthem by Ruth Bampton for 2-part women's voices (S.A.) taken from Bach's "The Birthday Cantata No. 208." English version by Bampton. The sacred words taken from Psalm 23. The smooth flowing music and the text reflect a festival atmosphere. Easy vocal tessitura. Organ or piano accompaniment. 6 pages.

Organ

SUITE ON GREGORIAN MELODIES, by Paul de Maleingreau. (1887 -). Edition Musicus, New York, Inc. $1.

Robert Leech Bedell has edited in highly competent and artistic fashion this suite on Gregorian Melodies. This consists of Prelude, Offertory, Communion and Toccata: Their effective presentation depends upon skillful manipulation of the organ manuals. The Offertory and Communion are dignified and reverent in feeling while the Toccata is brilliant and colorful, demanding flexible playing in the extreme on the part of the organist. A valuable addition to the organist's library. Suitable for general service, and on the right type of program for concert use. 10 pages in all.

PASTORALE, by Ch. Tournemire. Edition Musicus, New York, Inc. 80c.

This is a charming, lilting composition in 6/8 time for the organ, carefully edited by Robert Leech Bedell, requiring flexibility of technic in its execution. Suitable for church or concert use. The music reflects moods of varying color and dynamics. Its quiet flute-like conclusion provides a distinctly pastoral terminating effect. 7 pages.

Solo

LORD, BE WITH ME THEN, AS NOW, by Carl F. Mueller. G. Schirmer, Inc., N. Y. 50c.

A simple sacred solo with text of love and forgiveness, arranged for medium and high voices. Musically along conventional lines. Text by Clarence W. Bosley. Word substitution makes it adaptable for Christian Science use. Piano or organ accompaniment. Moods well marked interpretatively. 5 pages.

CHOIR NOTES

The hearty congratulations of this department are extended to Willard Irving Nevins, editor of the New York Sun Saturday evening's THE CHOIR LOFT. During the musical lull of the hot summer months this valuable column of church music schedules and announcements has not once missed its weekly appearance. In compiling and maintaining this regular Saturday night feature, Mr. Nevins is rendering a great service to the people of New York City and environs who are anxious to take advantage through attendance of the many splendid programs of sacred music offered by the musical staffs of our numerous churches.

David Hewlett played compositions by Handel, Brahms, Titcomb, Leitz and Karg-Elert at his noon-time organ recital on July 16, at Grace Church, New York.

Siegfried Landau has been examining and selecting new works on Biblical, Palestinian or Jewish folk music themes for performance by the Kinor Sinfonietta of the Hebrew Arts Foundation under his direction this coming season.

Charles Dodsley Walker has been appointed organist and choirmaster at the American Pro-Cathedral Church of the Holy Trinity in Paris. He succeeds Robert Owen, who will return to the United States this Fall. For the past year Mr. Walker has been organist and choirmaster at St. Thomas' Chapel in New York.

Arthur Poister of the Oberlin Conservatory of Music, gave two excellent recitals on July 30 and 31 in the Organ Institute's series at the Memorial Music Hall, Methuen, Mass.

THE A.G.O. AT ST. LOUIS

So much has been written through other channels about the tremendously worthwhile 19th National Convention of the American Guild of Organists in St. Louis, July 5-9, and as our space limitation unfortunately prohibits repetition, we give here passing but serious notice of this important event. The selection of St. Louis was a fortunate choice for a convention of this type. Noted for its many churches and good sacred music, it provided a most suitable background for the assembled activities and meetings of the country's organists and choirmasters.

The highly impressive souvenir program in booklet form bore witness to the elaborate and richly varied program of events including organ recitals, choral and orchestral concerts, conferences on church music, teas, luncheons, dinners and pilgrimages. An organization that can project in such a vital manner so complete a schedule of assemblies, subjects and good fellowship in the cause of sacred music, commands universal respect for its magnitude, its knowledge, dignity and cultural seriousness.

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Christmas Music for the Church

Reviewed by LEON CARSON

EDITOR'S NOTE: *Each year it is the practice of Musical Courier to publish a cross-sectional review of sacred Christmas music, with passing comment on the varying outstanding characteristics of the numerous compositions submitted. A supplemental list of more Christmas music will appear on the Choir Corner page in the October 1 issue.*

This season the large number of Christmas carol and carol-arrangements is noticeable. These are welcome, for in no other form of music do the true spirit and meaning of the Christmastide come so close to being revealed as in these humble stories of the great event, with their settings of melodious and heart-warming simplicity.

JESUS BORN IN BETHLEHEM, by Charles F. Bryan. C. C. Birchard & Co., Boston. 10c.

This is a well harmonized anthem for 4-part mixed chorus, with a festival atmosphere about it; text also by the composer. Music is along conventional lines, with easy vocal tessitura. Begins with short soprano solo, then combined soprano and alto sections, followed by tenors and basses and ending in full chorus with divided soprano part. 6 pages.

EVERY YEAR AT CHRISTMAS, by Joh. C. H. Rinck. C. C. Birchard & Co., Boston. 15c.

A delightful, short anthem for 4-part mixed chorus, with organ accompaniment based on a melody by Rinck, attractively arranged by Walter Flandorf. Original text by Joh. W. Hey, English translation by Vera S. Flandorf. Baritone or tenor solo, with humming accompaniment by all choral parts. A most interesting bit of Christmas music for the average choir. Vocal tessitura easy. 4 pages.

CRADLED HERE AMONG THE KINE, arr. by Matthew N. Lundquist. C. C. Birchard & Co., Boston. 20c.

A most acceptable, harmonious arrangement of an old Christmas carol (before 1400) taken from Songs of the Saltzburg Monks, with English version by M. N. L. For 4-part mixed chorus, sung a cappella. Piano or organ score for rehearsal. Begins with solo line by sopranos, with humming accompaniment by other parts, followed by 3-part (divided) women's voices alternating with whole choir. Concludes with full choir, In excelsis gloria: Suitable for average choir, Christmas Eve or Christmas. 8 pages.

EMANUEL, by William Billings. C. C. Birchard & Co., Boston. 20c.

A plain, straightforward and singable editing by Oliver Daniel, of the old Billings tune taken from The Psalm Singer's Amusement (1781) arr. for 4-part mixed chorus (divided bass part): Key of F major. Sung a cappella, piano score for rehearsal. The feeling of original composition preserved. Vocal tessitura easy. 7 pages.

COME NOW YE SHEPHERDS. Arr. and with English text by Robert Elmore and Robert B. Reed. J. Fischer & Bro., New York. 18c.

An interesting and cheerful arrangement of a lilting Christmas carol from Tyrol (c. 1600) for 4-part mixed chorus, to be sung a cappella. Accompaniment scored for rehearsal. Optional soprano solo. Occasional divided parts for soprano section. Easy vocal tessitura for average choir. Especially suitable for carol service or for Christmas Day or Sunday use. 9 pages.

O LITTLE STRANGER, by Claude Means. J. Fischer & Bro., New York. 15c.

A short, simple but effective anthem for 4-part mixed chorus, to be sung a cappella. Piano accompaniment for rehearsal. Lovely text by Phillips Gregory. The music is of a conventional pattern. The general mood and feeling is one of quietness and reverence. Vocal tessitura easy throughout. Suitable for holiday use by both small and large units. 3 pages.

TODAY CHRIST IS BORN (Hodie Christus Natus Est), by Richard Keys Biggs. J. Fischer & Bro., New York. 18c.

A brisk and singable anthem in the spirit of Christmas for 4-part mixed chorus, with English and Latin text. Part of the refrain taken from an old French carol. To be sung partially a cappella and part with organ or piano accompaniment. Well marked contrasting moods and passages. An exceptionally fine addition to the church Christmas repertory. Moderate vocal tessitura. Suitable for small church choirs as well as for larger units. 9 pages.

MARY THROUGH A THORNWOOD'S GONE, (Aeolian Mode) by Annabel Morris Buchanan. J. Fischer & Bro., New York. 16c.

A quaint and reverent anthem for 4-part mixed chorus, built around a traditional German carol. English translation by Richard Chase and A. M. B. Optional German text included. Sung a cappella: piano accompaniment for rehearsal. Occasional divided parts; easy vocal tessitura. Introduces the Kyrie eleison in effective manner as vocal accompaniment to solo (soprano) part. Well written and carefully marked for contrasting phrasing: a welcome addition to the choir director's library. 6 pages.

A CHRISTMAS PRAYER, arr. and with English text by Robert Elmore and Robert B. Reed. J. Fischer & Bro., New York. 16c.

An attractive anthem for 4-part mixed chorus, with alto solo, based on a Christmas carol from France. To be sung a cappella, with well devised organ interludes and accompaniment for occasional portions. An exceptionally fine musical treatment with charming text reflective of the Christmastide. Easy vocal tessitura, all parts. Performance time 3½ minutes.

SLEEP, HOLY BABE, air by J. B. Dykes. The Raymond A. Hoffman Co., Chicago. 12c.

A quiet, tuneful lullaby-type anthem for 4-part mixed chorus (divided parts) harmonized and arr. by Wayne Howorth, with contralto solo and interspersed humming accompaniments. Text by E. Caswall. Scored for piano accompaniment (ad lib.) Easy vocal tessitura, all parts. 4 pages.

HYMN TO THE VIRGIN, by A. Gretchaninoff. The Raymond A. Hoffman Co., Chicago. 15c.

A powerful 4-part mixed chorus anthem, freely translated, edited and arranged from original script by Noble Cain. Divided parts. To be sung a cappella. Piano score for rehearsal only. Easy vocal range for average church choir. 4 pages.

LO, HOW A ROSE E'ER BLOOMING, by Michael Praetorius (1571-1621). The Raymond A. Hoffman Co., Chicago. 10c.

A short, quaint, tuneful anthem for 4-part mixed chorus, carefully edited and arr. by Noble Cain. Two verses. To be sung a cappella, with piano score for rehearsal only. Easy tessitura, all parts. Suitable for Christmas Day or Eve. 2 pages.

A STAR WAS HIS CANDLE, by Teresa del Riego. Carl Fischer, Inc., New York. 15c.

A simple and tuneful 4-part carol arrangement for mixed voices. To be sung a cappella. Organ accompaniment for rehearsal or performance if latter is desired. The well-known verses are by Florence Hoare. It is solid four-part choral singing, with the exception of short contralto solo and brief tenor and bass duet. Suitable for average church choir use; easy vocal tessitura. 4 pages.

LOVELY BABE, by Nicola A. Montani. Carl Fischer, Inc., New York. 15c.

A unique Christmas lullaby-carol in simple anthem form for 4-part mixed chorus, with piano or organ accompaniment and English text by Joseph Cottler. Based in part on an Italian melody, altered and freely treated by original interpolation by the composer. Intermittent portions sung a cappella. Varying moods and phrases well marked for effective interpretation. Suitable for use by large or small but well drilled and balanced choral units. 5 pages.

O MOON SHINE FORTH, by Carl F. Mueller. Carl Fischer, Inc., New York. 15c.

A conventionally arranged, well harmonized carol for 4-part mixed chorus, with organ or piano accompaniment. Excellent text by Thomas Tiplady. Straightforward choral work, with exception of one brief interruption for tenor and bass duet. Singing tessitura normal throughout. 4 pages.

WHILE SHEPHERDS WATCHED THEIR FLOCKS, arr. by Arthur Warrell. Oxford University Press, London. (Carl Fischer, N. Y., selling agents.) 16c.

A rousing, generally fast-moving arrangement for 4-part mixed chorus, of a Yorkshire Traditional Tune; to be sung a cappella; piano score for rehearsal purposes. Occasional divided parts. There is fine singing material in this anthem, reflecting effectively by word and musical phrase the spirit of Christmas. 8 pages.

HYMN TO THE VIRGIN, by Jane C. Watt. Carl Fischer, Inc., New York. 16c.

An interesting, reverent and musically well written Christmas Antiphon, for 4-part chorus of mixed voices, with soprano solo. Sung a cappella. Piano accompaniment for benefit of rehearsal. English and Latin text from an anonymous poem, c. 1300 A.D., adapted by J. C. W. A well trained choir of balanced parts could give an impressive presentation of this composition. Easy vocal tessitura. 6 pages.

CHRISTMAS CANDLE, by Elinor Remick Warren. G. Schirmer, Inc., N. Y. 15c.

The original solo of the same name has been charmingly arranged in 4-part mixed chorus form (divided parts) to be sung a cappella: piano score for rehearsal. Opens with sopranos and altos (divided parts) humming, followed by soprano solo with humming accompaniment. Splendid climactic ending. Vocal tessitura normal. 8 pages.

FANFARE FOR CHRISTMAS DAY, by Martin Shaw. G. Schirmer, Inc., N. Y. (Agents for J. Curwen & Sons, London.) 12c.

A stirring choral composition, Gloria in excelsis Deo, for 4-part mixed chorus for Christmas Day. Beautifully harmonized, it makes for a dignified and inspiring acclaim of this special celebration. Splendid organ accompaniment, ad. lib. Normal vocal tessitura. 2 pages.

THE KING SHALL COME WHEN MORNING DAWNS, by John Jacob Niles. G. Schirmer, Inc., N. Y. 15c.

A short, but substantial and melodic anthem (divided parts) for 4-part full chorus of mixed voices, which most capably serves as a Christmas processional hymn. Text by John Brownlee. Sung a cappella; piano score for rehearsal. In easy marching and singing 4/4 time. There are opportunities for full chorus, also soprano and soprano and tenor and bass sections in duet. 3 pages. Normal singing tessitura.

IN EXCELSIS GLORIA, by F. Flaxington Harker. Arr. by Carl Deis. G. Schirmer, Inc., N. Y. 16c.

This anthem for 4-part mixed chorus is a well balanced, singable and cheerful composition, along conventional lines and concluding with the joyous In Excelsis Gloria. Text A.D. 1500. Suitable for use by small or large choral units. Organ or piano accompaniment. 6 pages.

TWO CHORALES FROM THE CHRISTMAS ORATORIO, Arr. by J. S. Bach. G. Schirmer, Inc., N. Y. 15c.

The two short, but beautiful chorales, Break forth, O beauteous, heavenly light (melody by Johann Schop, 1641) and Thee with tender care (melody by Johann G. Eberling, 1666), have been edited by Carl Deis for use by 4-part mixed chorus, to be sung a cappella. Piano score for rehearsal. Especially appropriate for Christmastide service. 3 pages.

Women's Voices

SSA

THE DARK STOLE UP ON BETHLEHEM, by Ellen Jane Lorenz. C. C. Birchard & Co., Boston. 16c.

A simple, tuneful anthem for 3-part (S. I, S. II, A.) women's voices, along conventional musical lines, but set to unique and charming verse by Joseph Wilson Cochran, D. D. To be sung a cappella: piano score for rehearsal. There is a short solo passage and an obbligato for several voices introduced in the middle of anthem. Especially suitable for Christmas Eve service. 6 pages.

AS MARY WALKED THROUGH THORNY WOODS, arr. by Morton J. Luvaas. C. C. Birchard & Co., Boston. 15c.

Here we have an effective arrangement of an old folksong for 3-part mixed chorus (S. I, S. II, A.) with quaint text of unusual interest, with the frequent interpolation of the 'Ky-ri-e e-lei-son'. To be sung a cappella. Accompaniment scored for ad. lib. Suitable for average large or small church choir. Requires alto voices with low range. 4 pages.

LITTLE BOY BABY, by Pearl Keck. Carl Fischer, Inc., New York. 15c.

A short 3-part (S. I, S. II, A.) chorus for women's voices, with organ or piano accompaniment. Simply written, text of an affectionate but reverent nature, by composer. Requires low-voiced contraltos. 3 pages.

GENTLE MARY, Arr. by Raymond McFeeters. G. Schirmer, Inc., N. Y. 16c.

A delightful anthem, full of melody arranged from a Catalan Folk Song, for 3-part (S. I, S. II, A.) chorus of women's voices with piano accompaniment. Text by Martha Daughn Locker. Especially suitable for Christmas Eve service or Day. Well scored for interpretation. Normal singing tessitura. 6 pages. (Also arranged for SATB.)

AS ON THE NIGHT, by Arthur Carr. G. Schirmer, Inc., N. Y. 16c.

A simple, smoothly flowing, melodious anthem for 3-part (S. I, S. II, A.) women's chorus, with text adapted from Geo. Withers' Hymns and Songs of the Church (1623). Piano accompaniment. Suitable for any average church unit. Easy vocal tessitura. For Christmas Eve or Day. 6 pages.

Women's Voices

SA

ANGELS EVER BRIGHT AND FAIR, by George F. Handel. The Raymond A. Hoffman Co., Chicago. 15c.

This beautiful, limpid air from Theodora, fluently arr. by Lewys Thomas for 2-part (S.A.) women's chorus. Piano accompaniment. Carefully harmonized, with no loss of original line. Suitable for small or large choir. Easy vocal tessitura. 4 pages.

Carol Collection

CHRISTMAS IN SONG AND CAROL, arr. by Edward S. Breck. Carl Fischer, Inc., New York. 20c.

This attractive little volume, paper-bound, includes 16 familiar, short Christmas selections, capably arranged by Mr. Breck for 3-part chorus (or trio) of treble voices, with 1, 2 or 3-part junior choir, with piano or organ accompaniment if desired; otherwise sung a cappella. Easy singing for small or large choir.

TEN CHRISTMAS CAROLS, collected and arranged by John Jacob Niles. G. Schirmer, Inc., N. Y. 50c.

A collection (Set 16) of ten simply arranged Christmas carols from the Southern Appalachian Mountains. Piano accompaniment. These carols are all in the old folk-song category and in the arranging Mr. Niles has not disturbed the original flavor and feeling. The unusual texts lend color and character to these simple melodies. To be sung as solo or unison.

Oratorio

MESSIAH (The Christmas Section), by G. F. Handel, Carl Fischer, Inc., N. Y. $1.

By issuing a separate, well-bound edition of the Christmas Section of the Messiah, the publishers have made a valuable contribution to choir directors and singers at large. This is the splendid score edited from the original sources by J. M. Coopersmith for 4-part chorus of mixed voices, soprano, alto, tenor and bass soli, with piano accompaniment. The book also includes an appendix with various versions for certain airs and recitatives.

CHRISTMAS ORATORIO, by J. S. Bach. G. Schirmer, Inc., New York. $1.75.

The well known, famous work by Bach for chorus, soli and orchestra. The text translated and adapted by the Rev. J. Troutbeck, D.D., from the original German text of St. Luke II:1-2 and St. Matthew II:1-2. Edited by Max Spicker. Complete with historical and other descriptions of the various oratorio parts and also of the inception of this great work.

Cantata

SONG OF CHRISTMAS, by May Van Dyke. J. Fischer & Bro., N. Y. 80c.

A singable cantata for Christmastide, divided into six well-contrasted parts, for 4-part mixed chorus, quartet and solo voices. Text from the Bible and poems by Arthur Johnson. Organ accompaniment; portions sung a cappella. Where quartet is not available, work can be done by full or part chorus. Work also acceptable for quartet alone. Suitable for use by average choir. Normal vocal tessitura. Performance time 30 minutes.

Solo

LULLABY (In a Manger is Lying), by May Van Dyke. J. Fischer & Bro., N. Y. 50c.

This quiet, calmly moving song taken from the Song for Christmas, is for medium soprano voice and has a simple appeal. It is not difficult to sing. A well coordinated piano accompaniment is indicated. The text by Arthur Johnson gives forth the Christmas spirit of the birth of the Holy Child, and the manger in effective fashion. 4 pages.

O LITTLE TOWN OF BETHLEHEM, by William Nicholas Miller. Carl Fischer, Inc., N. Y. 50c.

A simple, charming Christmas solo for medium voices, with an effective piano or organ accompaniment. The familiar text is by the late Phillips Brooks. The music is keenly reflective of the spiritual expressiveness of the text. Especially suitable for Christmas Eve or Day. 6 pages.

JESUS, JESUS, REST YOUR HEAD, by John Jacob Niles. G. Schirmer, Inc., N. Y. 50c.

A quaint, lovely Christmas song for high (also low) voice, simple in its composition, and unusual textually. Text is adapted from the singing of three people in Hardin County, Ky. Piano accompaniment. The entire song is reflective of gentleness and reverence. 4 pages.

SWEET LITTLE BOY JESUS, by John Jacob Niles. G. Schirmer, Inc., N. Y. 40c.

Here is a Christmas carol of charming simplicity and religious feeling for medium voice and piano accompaniment, with text by the composer. The spirit of commonplace human adoration in a simple and gentle manner is dominant in this short carol of 4 verses. 2 pages.

Organ

NATIVITY MINIATURES, by Alfred Taylor. J. Fischer & Bro., N. Y. $1.25.

A delightful Christmas Suite for organ, intended to be played as an integral composition, with slight pause between movements. Beginning with the Procession Toward Jerusalem, it continues with Nightfall in Bethlehem, The Manger Scene, Paean of the Nativity, Lullaby, The Star and the Magi, Light on the Judean Hills. All of these short segments are keenly reflective of their titles and the spirit of this particular holiday. A valuable addition to the organist's library. 10 pages.

CAROLS FOR THE CHRIST CHILD (for Organ), by Ralph E. Marryott. G. Schirmer, Inc., N. Y. $1.

This is an interesting little volume of carols for the organ (with Hammond registration): not too difficult, but dignified and full of melody. It includes Noel of the Little Bells; Joseph Sought a Lodging Place; Piping Tune of the Patient Shepherds; The High, Bright Star; Hush, Mind the Little One. 14 pages.

Pantomime and Carols

CHRISTMAS, by Satis N. Coleman. G. Schirmer, Inc., New York. 75c.

A colorful and entertaining Yuletide pageant for Sunday School, Church or students from the public school elementary grades and high schools performance, portraying the Mystery of the Nativity in pantomime and with carols of many countries selected and arranged by Satis N. Coleman. This very complete book of 43 pages contains vocal score with piano accompaniment and full directions for costumes, scenery, action; also pictures illustrating various scenes.

SILHOUETTES

By MARY CRAIG

European Laurels for Wysor

Elizabeth Wysor returned to the United States on the Queen Mary, July 28, from a concert and operatic tour of Europe, which saw her sing 86 performances in 283 days. She goes back to Europe Sept. 2 for another tour which will carry her through July, 1949.

The contralto, the first American to have been engaged by the Vienna Staatsoper since the advent of Hitler into Austria in 1938, made her debut as Amneris in Aida with that organization on Jan. 4 and followed with Ulrica in Ballo in Maschera two days later. Miss Wysor's 31 other operatic appearances in Europe embraced three performances of Brangaene in Tristan und Isolde in Brussels with Kirsten Flagstad and Torsten Ralf, and Azucena in Trovatore at the Zurich Staatsoper. Other roles sung with different companies included Fricka in Walküre, Ortrud in Lohengrin, Venus in Tannhäuser, and the Siegfried and Rheingold Erdas.

Miss Wysor's concerts were in Vienna, Innsbruch, and Salzburg, Bad Nauheim, Frankfort, Bamberg, Coburg, Nurnberg, Regensburg, Wurzburg, Augsburg, Starnberg, Bayreuth, Munich, Brussels, and Amsterdam. In Munich, where she had studied before beginning her professional career, she sang no fewer than six concerts and made four broadcasts. The artist was heard on the radio in most of the central European countries, and sang oratorio in Salzburg, Brussels and throughout Germany.

On her return to Europe, initial engagements include concerts with the Orchestral National of Paris, Sept. 13 and in Vienna, Oct. 9; the Damnation of Faust (Berlioz), with the Vienna Symphony; recording assignments of arias from Alceste, Clemenza di Tito, Prophete, Ballo in Maschera, Damnation of Faust, Cenerentola, Tristan und Isolde and Siegfried with the Vienna Symphony in Oct. First Italian appearances are scheduled for Oct. 25 and 29 in Milan and Rome respectively. Miss Wysor will also appear in Walküre and Aida at the Munich Staatsoper.

October brings an engagement to open the Salzburg opera season with performances of Azucena in Trovatore. She will make 60 appearances in as many days in the Wagner Ring, being given by the Salzburg Opera in its entirety for the first time in Salzburg's history. The presentations will also be toured in the Austrian cities, Graz, Linz, and Innsbruch.

Also listed for this busy singer are an appearance as guest artist with the Zurich Staatsoper, re-engagement for three performances of Tristan und Isolde with Flagstad and Ralf in Brussels; 12 Tristans with Flagstad and Max Lorenz (April and June), in the Hague and Amsterdam, a concert as Wagnerian soloist with the Paris Conservatoire Orchestra in March; a Wigmore Hall recital in London in January; a German concert tour of approximately 15 cities.

The apparently limitless list goes on with engagements including lead operatic roles in Milan, Rome, Naples and Florence; a Scandinavian tour projected for February, plus a guest artist appearance at Covent Garden, London. Numerous radio and oratorio commitments will take Miss Wysor the length and breadth of Continental Europe and, availability permitting, she will sing for the first time in Prague, Budapest and Athens, returning to America in late July, 1949.

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The Practical Facts

Many youngsters gifted with adequate, if not superlative, voices enter into the competitive race for vocal rewards without any consideration of the factors involved in the making of a career. To most of the aspirants the goal of success is a dream fulfillment; they are completely oblivious of the focal truth that career must be planned and worked out with business acumen as well as professional skill.

In a recent talk across a luncheon table, Rhea Silberta spoke of some of the basic requirements for a singer. Cinderellas of the lyric stage and of clever press publicity have caused students to feel that foundation training may be skimped or even eliminated. So it was interesting to hear what Miss Silberta had to say, for as composer, teacher, coach, accompanist and mentor, she has seen artists come and go, fluctuate, falter and fail, or rise to desirable heights, and she also can summarize the underlying causes of defeat or achievement.

"The field is narrow," said Miss Silberta. "It is also crowded and compli-

ELIZABETH WYSOR
(Photo by Ben Greenhaus)

cated by the many people who should not be in a professional career, many of whom do not desire the heavy work and the unavoidable hardships. They are intrigued by the veneer of glamor and easy money.

"It is a highly technical field, highly competitive. For the experienced teacher, it is an easy matter to recognize almost at first hearing the singer who will always be an amateur and the one with professional flair for career. This is not a hairline, the difference is broad between the two types and the divergence widens as time moves on.

Success Requirements Exacting Today

It is to be understood that the terminology depicting the "successful artist" of today is drawn perhaps from an idealistic standard of musicianship and accomplishment. Miss Silberta by-passed freak careers and the "lucky breaks" to talk of singers who, properly prepared, make admirable normal progress towards the "name" few, and retain a lofty position through years of mature artistry.

"A hundred years ago," Silberta continued, "the same problems existed, the same degree and quality of preparation too. The artist had to be a personality, but there was not the emphasis on looks, as rightly today. The ideal of figures was not so stringent. Streamlined is a motivating contemporary expression. But actually, size has nothing to do with vocal personality; the Baccalonis, Traubels, Melchiors have sung and will always sing in the top brackets. These happen to be handsome as well as great in figure. A slim torso is not today an artistic 'first,' although overstressed by some impresarios.

Basic Qualifications

"An infinite capacity for work; insatiable curiosity; passion for protection (of physical, mental and vocal resources) and objective sense of self-criticism and self-evaluation; a much more normal 'psyche' than the average person imagines. All these qualities translated into regime, concentrated study, invariably result in the development of the full capacities of the student up to his or her own highest form. Even the great artist can go no further than personal capability. When fully prefaced and developed, when the singer has become a major or even great artist in the field of endeavor, the subtle quantitative differences of capacity are the forces that cause one artist to outstride the other."

Requirements High for American Singers

Rhea Silberta has worked with many artists both here and in Europe. She feels that the burden placed on the young American is a heavy handicap, and yet one that is rapidly overcome by the intelligence, versatility, impetus and talent of American youth.

"The language requirement alone is a high hurdle to be surmounted," she stated. "As we all know, in other countries, native tongue is the sole requisite for stage and concert hall. Singers are permitted, even compelled, to sing in their own language. That's another story and too involved to discuss now. I fully concur in the requirements as conditions are here; but it takes a lot of time and energy for our young artists to become, as they must, highly proficient in singing enunciation and some knowledge of at least four languages including their own. Our singers must be highly schooled in varied fields of song literature; they must sing effectively ballad, Lied, classic air, modern French, opera, all schools of folk and contemporary song. Unlike the instrumentalist, no good singer is permitted today to be a specialist. The exceptions are not actually so; they detour into individualistic paths because of some

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unique unpredictable quality that may be due either to a special gift or a lack of it.

Granted however, the adequate measure of vocal gifts, the proficiency in technic and repertoire developed by proper preparation, it is the flexibility and resilience to what is demanded of a young artist that makes the American singer well-rounded and so much more thoroughly schooled than those of any other nation."

Miss Silberta feels that the well-schooled young American artist is made by these qualities, and by the excellent training available here, the peer of all other singers.

The remainder of the talk was filled with an interesting discussion of facts of artistry, requirements for teachers who are equipped and intrusted with the communication to student; the necessity of highly qualified teachers; the questions of public performance; the correct handling of commercial and business build-up; the impossibility of waiting for perfection contrasted with the rashness of premature hearings; the dangers of becoming "studio-bound" and the disasters of too quickly grasped opportunities. In all of this, the experienced teacher feels that the practical note is the common denominator.

The "conference" touched on fine points of the *how* of learning, how to study, how to practice, how to plan with all the subtle values of interpretation, body-strengthening, controlled emotion —color play in song. The scheme, as set-up by Silberta, indicates the staggering amount of study that should and can be comprised in a young singer's schedule. It is no more than that demanded in other professions, and the more quickly the realization is brought home to the youngsters who believe all one has to do is stand up and sing and "get the applause," the more valuable will be the conservation of native talent.

The gifted few need no admonition; for them it is a full-time job—as it ever was an ever will be to the glorification of a great art.

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Frau Treichler Tells of Buehnenstudio

Pauline Treichler, director of the Buehnenstudio Zurich, a subsidiary of the Schweizerische Theaterschule, recently spent a few weeks of her vacation in New York. Her comments on the increased activity in preparatory study for the lyric stage in Switzerland are briefly summarized here.

She stated that the establishment of a school of dramatics in Switzerland had been a source of endless controversy over a period of many years. "Those who

PAULINE TREICHLER of the Swiss State School of the Theatre. (Foto-Bettina)

opposed it claimed that we were not, as for instance the Italians, gifted for the stage; that the Swiss could never be able to overcome the specific language difficulties with which they are faced. The proponents of the idea replied, and rightfully so, that a good many young Swiss men and women have been active on German and Austrian stages and have been successful without receiving any help or encouragement from their own people; and that the Swiss people did not even know their own actors. All these discussions, however, did not result in any action, and nothing was done about it.

"In 1937 I made the decision to establish a class of dramatics in the singing school which I was then directing," Frau Treicher continued. "I had been giving singing lessons to many actors, and had observed that vocal exercises had a distinctly favorable influence upon the spoken voice. From this modest beginning developed the full-sized theatrical school which, under the name of Buehnenstudio Zurich, has now been in existence for 11 years under my direction. Buehnenstudio Zurich is the first institution of its kind in the German-speaking part of Switzerland and is considered at present to be the best there. We have brought convincing proof of the fact that the Swiss are sufficiently gifted for the stage and, with an adequate effort, are able to overcome their difficulties and master the German language. In my teaching experience, of many years standing, only about 10 per cent of the students failed because of language difficulties; much greater was the percentage of those rejected because of insufficient dramatic talents.

"The Buehnenstudio has at present a staff of 18 teachers and lecturers. In addition we have an outside examining staff of 10 members, all well-known personalities of stage and press. A year ago our school was recognized by the Swiss Federal Government and subsidies for needy students have been granted.

"A host of young Swiss actors are active in theaters all over the country; the Swiss movie industry hires a good many of our students for acting parts, and since the end of the war there has been a definite demand for Swiss actors from German theaters, particularly for *Jeunes premiers* and *Naturburschen*. The school is well known outside of Switzerland and applications for admission are received from every part of Europe at an increasing rate. American students, both men and women, have enrolled for certain courses. At the present time it may be said that the Buehnenstudio Zurich holds an important place in the cultural life of Switzerland."

Herva Nelli in Italy

Herva Nelli, Italian-born soprano who came to America at an early age and received her musical training in Pittsburgh, returned to Italy this summer to sing at La Scala in Milan under Toscanini in his production of excerpts from Boito's Nerone and Mefistofeles. Miss Nelli also recently sang in La Gioconda in Genoa with Tullio Serafin conducting. She has been re-engaged by La Scala to sing the Malipiero Mass and the title role in Aida and Leonora in Trovatore.

Conner in Active Autumn

Nadine Conner is singing with the San Francisco Opera, Rosina in Barber of Seville, Sept. 22; Gilda in Rigoletto, 26; Micaela in Carmen, Oct. 5; Forest Bird in Siegfried, 14; and Micaela again, 17, in Los Angeles. The soprano appears with the New York Philharmonic-Symphony on Dec. 2, 3 and 5 in Mahler's Second Symphony.

Claudia Pinza Marries

INDIANAPOLIS, IND. — Claudia Pinza, daughter of Ezio Pinza, was married here on Aug. 4 to John Boller of New York, former secretary to his bride's father. Miss Pinza was in Indianapolis to sing Micaela in Carmen in the summer season at Butler Bowl. Attendants were Regina Resnik and Brian Sullivan, who were to sing the title role and Don Jose in the same production.

Lois Hunt in Premieres

Lois Hunt appeared in the title roles of two premieres during the last two months. The first was the Princess and the Vagabond by Isadore Freed, produced in Hartford, Conn.; the second was Ignatz Waghalter's operetta, Ting-Ling, introduced in Ogunquit, Me., where Miss Hunt has been appearing in stock this summer.

IONA HARMS

Iona Harms Sings in Ocean Grove

Iona Harms was the soloist in the concert given at the Annual Conference on Sacred Music in the Auditorium, Ocean Grove, N. J., July 24. The soprano sang the Vissi D'Arte from Tosca and the Inflammatus from Rossini's Stabat Mater, the latter with the conference chorus directed by Walter D. Eddowes. During the week Miss Harms delivered lectures on vocal problems and demonstrated her methods of teaching, using members attending the conference. Miss Harms heads the voice department of the Carnegie School of Music, in Englewood, N. J., and at the Kent Place School for Girls, Summit, N. J.

The past season, oratorio and radio engagements for the soloist included performances of Handel's Messiah, the Verdi Requiem, the Rossini Stabat Mater and the Bach St. Matthew Passion in New York, New Jersey and along the Eastern Seaboard as far south as Georgia.

Salmaggi Has Union Difficulties

As the MUSICAL COURIER went to press, Alfredo Salmaggi, artistic director of the Popular Price Grand Opera, Inc., was set to confer on Aug. 27 with representatives of AGMA to try to settle difficulties involved in the projected grand opera season at the Brooklyn Academy of Music under Mr. Salmaggi.

On Aug. 28, Mr. Salmaggi was scheduled to present Ferruccio Burco, 9 year old conductor from Italy, as conductor of Cavalleria Rusticana at Triborough Stadium Randall's Island.

Quaker Hill Presents Annual Concert

PAWLING, N. Y.—The annual concert of the Quaker Hill Country Club drew a large, enthusiastic audience who applauded the excellent artists of the evening to the rafters.

Giorgio Ciompi, violinist from Florence, Italy, who was heard this summer at Tanglewood (the Berkshire Festival) and who is known to New York audiences through his two Town Hall recitals and guest broadcasts, opened the program in fine form with spirited playing of the Pugnani-Kriesler Preludes e Allegro. The young instrumentalist chose difficult numbers for the remainder of his list, which included the Mozart-Kreisler Rondo, Paganini's Moto Perpetuo and the Vieuxtemps Ballade e Polonaise. A gifted virtuoso of the violin since his eighth year and the first Italian violinist in 52 years to be awarded the coveted Premier Prix at the Paris Conservatoire, Ciompi won a merited ovation for his technical ability, and fluent tone plus his personable appearance and charm of manner.

The vocalist of the occasion, Margaret McKee, contralto, also displayed a fine platform presence and admirable musicality. She was warmly applauded for Lieder of Beethoven, Brahms and Strauss; a group of French selections in which she disclosed varied facets of tone color and did some of her best singing, notably in Le Colibri of Chausson and the Samson and Dalila aria. Miss McKee's English group introduced three songs by Horace Johnson; first performance of Pherbia and a lovely impressionistic composition titled Midnight and the previously heard setting of Oliver Goldsmith's When Lovely Woman Stoops to Folly.

Mr. Johnson, introduced as arranger of the concert, presented the artists and was given a round of applause for his achievements as composer and impressario.

At the conclusion of the set program members of the audience were invited to gather around the historic fireplace to listen to Lowell Thomas' inimitable account of the unique and rare stones that went into its structure. M. C.

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RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

Australia's Musical Families

Remember the times when the whole family used to gather around the piano for a musical evening? Probably you don't, unless your memory goes back to the days before Radio created a generation of music-listeners who can recognize several hundred popular tunes but can't perform a five-finger exercise. To recapture the performance of those days, to stimulate the practice of music in the home is the aim of an Australian radio program entitled Musical Families to which thousands listen every week. It is the brainchild of conductor Hector Crawford and his sister Dorothy, who as children used to enjoy such music in their own home. By bringing to the air ordinary families who make music in their homes after the day's work is over, the Crawfords hope to stimulate other families to create their own music.

The result has been to unearth a surprising amount of talent. There have been families with their own dance bands, hill-billy families, family string ensembles, families with their own church choirs. In one family the father plays the organ for a choir composed of his sons and daughters. Members of the Musical Families follow such daytime occupations as policewomen, tailors, telephonists, sheep-shearers, solicitors, etc.

Most lively family were the Tintels of Eaglemont, who brought their harp to the studio party—their jew's harp, also their washboard, frying-pan, cutlery and pocketfuls of sundry other effects. They played a Shamrock and Thistle Medley that would make Spike Jones qualify for Carnegie Hall. Another family which takes its music happily is the Currans—mother, father, three sons and two daughters, every one an amateur musician. With father and mother practicing on piano or violin, the children all started taking an interest in music when quite young, working out tunes on the piano and the mouth-organ, then taking up whatever instrument they fancied.

Hector and Dorothy Crawford have been amazed by the amount of sincere amateur musicianship they have discovered since beginning the session, and also by the number of husbands who claim to have met or proposed to their wives while enjoying a musical evening.

Highlights of Chicagoland Festival

A special broadcast of one hour of the three-hour long Chicagoland Music Festival was presented over WOR-Mutual in lieu of the regularly scheduled Chicago Theatre of the Air broadcast of Saturday, Aug. 11 (10:00 to 11.00 p.m.). Robert Merrill, Metropolitan Opera baritone, was featured on the program which also presented 200 barber shop quartet singers, directed by Frank Thorne; the world"s largest marimba band, a massed accordion group of more than 1,500 players; a chorus of 3,000 voices, and the first radio appearances of the "best man singer" and the "best women singer" chosen earlier in the Festival agenda.

The Festival orchestra was conducted by Henry Weber, musical director of the Chicago Theatre of the Air series, and a special hour-long radio presentation from Chicago's Soldier's Field was directed by Jack La Frandre.

THE CURRAN FAMILY
of Melbourne, Australia, can form a quartet for chamber music or a sextet for a jam session. They are one of the groups discovered by Australia's Musical Families broadcast series.

Affelder CBS Music Annotator

Paul Affelder, formerly director of children's and educational records at Columbia Records, Inc., has been appointed music annotator for the Columbia Broadcasting System. Mr. Affelder will be in charge of scripts for broadcasts of the Hollywood Bowl Orchestra, the New York Philharmonic Symphony, E. Power Biggs, organist, and the Trinity Choir of St. Paul's Chapel. He replaces Ben Hyams, who resigned from CBS two weeks ago, following a year's leave of absence.

Longines Symphonette in Concert

The Longines Symphonette, conducted by Mishel Piastro, presented its third annual invitation concert on Aug. 11 at the Grand Ballroom of the Hotel Astor, New York. Joseph Fuchs, violinist, and Walter Hendl, American pianist, composer and assistant conductor of the New York Philharmonic Symphony, were soloists. Following the style of European "Pops" Concerts, refreshments were served during intermission and during the two shorts breaks in each half of the program. The concert was presented by the Longines-Wittnauer Watch Company in connection with the annual convention of the American National Retail Jewelers Association. The Smyphonette is on the air every evening, Monday through Friday, over WOR at 10:30 p.m.

Swarthout Music Room Scheduled

Gladys Swarthout and her husband, Frank Chapman, recently organized a company to produce thirteen 15-minute shorts on film for television. The Gladys Swarthout Music Room schedules guest singers and musicians with an atmosphere of informality. The new company has bought a modern studio at Newton, Conn., where the films will be produced. If the project is successful, plans will be made to produce television films featuring other artists.

RADIO NOTEBOOK

PERCY FAITH, conductor of CBS' The Pause That Refreshes, has been invited by the Canadian government to participate in a special New York-originating television program under the auspices of the Canadian delegation to the United Nations. Faith is a native of Toronto . . . JAMES MELTON, star of CBS Harvest of Stars is a familiar name on the agenda of official celebrations. The Metropolitan tenor sang at the opening of New York's International Airport at Idlewild, and a short time earlier he drove one of his ancient automobiles in the parade which launched New York's Golden Anniversary celebration . . . TELEVISION has boomed beyond the expectations of even the most optimistic, according to Frank M. Folsom, Executive Vice-President of the Radio Corporation of America, with the result that by the end of this year the industry should produce more than 850,000 receivers and more than 60 television broadcasting stations expect to be in operation. Currently, about 500,000 television sets are in the hands of the public and 31 television stations are on the air . . . The first of two broadcasts, presented by the ABC Symphony in conjunction with the United Nations' radio programs, was heard over WJZ on Sat., Aug. 21, with THOMAS K. SCHERMAN as guest conductor . . . ROY SHIELD made the first of two guest appearances as conductor of the NBC Symphony on the Aug. 21 broadcast. Shield is manager of the orchestra and this was the first time he conducted it. He was formerly conductor and composer for NBC's central division. ELEN DOSIA was the soloist . . . A four-part symphony composed by DOUGLAS MOORE, head of the Department of Music at Columbia University, was featured on the Aug. 22 broadcast of the Contemporary Music series of Sunday Afternoon concerts, when the WOR Orchestra under EMERSON BUCKLEY presented Mr. Moore's Symphony in A Major . . . ROBERT MERRILL guest vocalist on NBC's Voice of Firestone program Aug. 23 . . . Skyway to the Stars, with RAYMOND PAIGE and his orchestra, has just been signed as the U. S. Air Force radio series starting on CBS, Sunday, Sept. 12. It will be an elaborate musical show with Paige batoning a 40-piece orchestra. Guest celebrities will also be heard with BOB HOPE slated for the opening show.

Chamber Music Hour on ABC

The American Broadcasting Company inaugurated a new weekly music series on Tuesday, Aug. 17 (WJZ, 9:30 p.m., EDT) titled Chamber Music Hour. An all-French program was presented on the first broadcast with Earl Wild, pianist, and Bronislav Gimpel, violinist, as soloists. Featured on the initial airing and each subsequent broadcast will be the new American String Quartet, composed of young American artists who have been heard with the ABC Symphony Orchestra. Bronislav Gimpel, violinist, who has conducted the ABC Symphony; Bernard Ockner, former concertmaster of the Ballet Russe de Monte Carlo; Ralph Hersh, violist, who has been heard with several ensembles, and George Ricci, cellist, make up the new ensemble.

"Met" Audition Winner Weds

Marilyn Cotlow, coloratura soprano, a 1948 winner of the Metropolitan Opera Auditions of the Air, and Eugene Altschuler, concertmaster of the New Orleans Symphony, were married on Aug. 9 in New York.

New ABC Musical Program

Carnegie Hall, a new half-hour musical program featuring a 35-piece orchestra will be sponsored by the American Oil Company over a 96-station network of the American Broadcasting company starting on Sunday, Sept. 26. (7:30 to 8:00 p.m.). Programs will feature both classical and semi-classical music with well known singers and instrumentalists appearing as featured soloists.

Festival of Song for CBS

A new musical program, Festival of Song, featuring familiar American music by a 16-voice male chorus and the Symphonette directed by Mishel Piastro, makes its Columbia network debut, Sunday, Sept. 26 (CBS, 2:00 to 2:30 p.m., EDT). Songs cherished and long remembered will be sung in straightforward and simple arrangements that carry the full flavor of the melody. The new series is sponsored by the Longines-Wittnauer Watch Co., Inc.

Supervises New Recordings in Europe

Remy Farkas, whose program of Record Rarities is heard over WQXR twice weekly (Tues., Thurs., 9:30 p.m.) flew to Paris recently to act as recording consultant during some of the major European concert activities of the season. While abroad, Mr. Farkas supervised the recordings of the Concertgebouw Orchestra of Amsterdam, Holland, the Orchestra de la Suisse Romande in Switzerland and performances by leading Italian opera singers. The new recordings, to be released in this country by the London Gramophone Corporation, will add novel musical material on WQXR when Mr. Farkas plays them on Record Rarities.

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Cleveland Has 8 Weeks of "Pops"

CLEVELAND.—It is somewhat disappointing to find Cleveland following the trend of these troubled times and reducing the number of "pop" concerts originally scheduled for the summer season. Instead of 12 weeks, the summer orchestra under Rudolph Ringwall was able to operate only eight weeks, thus cutting off several important soloists, including Cleveland's own former concertmaster, Tossy Spivakovsky. Whereas in former seasons an attendance of 6-7000 at these concerts was the rule, this year found no more than 2-3000 in attendance with a possible exception of two or three concerts. However, we were privileged to hear Hortense Monath in a scintillating Schumann Concerto, Boris Goldovsky in a classically cool Mozart Concerto, Beryl Rubinstein in the dashing Liszt Spanish Rhapsody, Eunice Podis in her 10th consecutive appearance with the summer orchestra in the sharply brittle Shostakovich Concerto, Arthur Loesser in a scholarly performance of the Saint-Saens G minor; Morley and Gearhart and Whittemore and Lowe as exponents of the duo-piano literature; and young William Schatzkammer presented in the Tschaikowsky Concerto. Also there were the vocalists Leonard Warren, Mac Morgan, Martha Lipton (the latter a sensation) and that radio favorite Christopher Lynch. Larry Adler and John Sebastian thrilled the harmonica fans.

B. O. Reports Good

Reports from Severance Hall box office on the other hand promise sold-out houses for the 22 pairs of concerts for the coming 1948-49 season. The brilliant array of soloists include Artur Rubinstein, Claudio Arrau, Menahem Pressler, Rudolf Serkin, Guiomar Novaes, Zino Francescatti, Erica Morini, Josef Gingold, Ginette Niveu, Jacob Krachmalnik, Ernst Silberstein and Edmund Kurtz.

Bernardi's New Course

Since the Brudno management has suspended its usual Civic Concert Course of eight major music events for next season, the only attractions booked are two single events by Mrs. Brudno: the New York Philharmonic Orchestra with Leopold Stokowski at the helm and the RCA-Victor Show with Robert Merrill. Impresario Giacomo Bernardi is to supply Cleveland with a high class concert course at reduced prices, a welcome innovation after years of very high rates. Bernardi offers the course with Helen Traubel, De Paur's Infantry Chorus Jussi Bjoerling, Jascha Heifetz and Vladimir Horowitz at $12.00 top including tax; and over 1,000 seats at $6.00, tax included. In addition, Bernardi has booked the Charles L. Wagner Opera production Romeo and Juliet; The First Piano Quartet; Fritz Kreisler; Tagliavini and Tassinari; Draper and Adler; the Ballet Russe de Monte Carlo, Nelson Eddy and the Budapest String Quartet.

As in former years, Cleveland's music season will be initiated by a performance of Rigoletto by the Cafarelli Opera Guild with Ernesto Barbini of the Metropolitan Opera conducting. However, the entire opera is being prepared and whipped into shape by Carmelia Cafarelli with a large chorus from her opera school as well as minor roles sung by her own students. Principal roles will be sung by guest artists Angelo Pilotto from La Scala of Milan in the name part; Vanna Cafarelli-Doglio as Gilda and Albert Palumba from Naples, and more recently from Mexico City, as the Duke.

ROSE WIDDER.

Watergate Series Closes

WASHINGTON, D. C.—Todd Duncan, Washington's renowned resident Negro baritone, drew prolonged applause with his finished singing on the third Wednesday program at the Water Gate. Howard Mitchell led the orchestra in Beethoven's third Leonore overture, Strauss' Don Juan, the Purcell-Akon Suite for Strings and the Carousel Waltz, all with good effect.

Igor Youskevitch and Nora Kaye of the Ballet Theater danced on the next evening to one of the season's largest crowds. Despite restricted space on the stage of the barge, they won an appreciative response, while the orchestra contributed a brisk set of pieces under its guest conductor, Franz Allers. Included were the Bartered Bride overture, Gaité Parisienne Suite, Meistersinger selections and the Emperor Waltz.

Tchaikovsky fans turned out en masse for Mr. Mitchell's choice of Eugen Onegin excerpts, sung by Ruth Diehl, soprano, and James Pease, baritone; plus Romeo and Juliet, the 1812 warhorse and Nutcracker excerpts—an all-Tchaikovsky night.

Claudio Arrau made his first Water Gate appearance on the next-to-last concert and made the major contribution to a musical high point of the season with the Emperor Concerto of Beethoven. Mr. Mitchell led Brahms' first, Bach's Brandenburg Concerto No. 3 and the same composer's brief chorale for brass, "My Heart Is Full of Longing."

It remained for the ever-popular Gladys Swarthout to bring the series to a crowd-getting climax, singing with her usual grace, and with numerous encores to satisfy her hearers. The orchestra was not quite up to standard in Prokofieff's Classical Symphony, but did Jerome Kern's Show Boat Scenario to a turn in its first Washington presentation.

JAMES G. DEANE.

THOMAS JOHNSON,
tenor, in concert with the Transylvania Faculty Orchestra, James Christian Pfohl, conducting. The soloist's numbers included an Air from Comus, Arne; the Lamento di Frederico, from L'Arlesiana, by Cilea; and two popular operetta arias by Friml. (Photo by Geraldine Immel)

FREDA DRAPER,
contralto, at the Hall of Waters, Excelsior Springs, Mo., on a recent concert tour that took her through Ohio, Wisconsin, Michigan, Indiana and Missouri. Miss Draper returned briefly to Chicago before leaving for New York and engagements in the East.

Miami Opera Re-engages Schick

Arturo di Filippi, artistic director of the Opera Guild of Miami, Fla., has re-engaged George Schick as music director for the fourth consecutive season. Mr. Shick will conduct four performances of Aida in January and four of Martha (in English) in March.

A letter of gratitude to
RENATO BELLINI

from his pupil, LOUIS RONEY, after the latter's appearance in the recent concert version of Tosca at the Stadium under Dimitri Mitropoulos:

Richmond, Va.
July 31, 1948

Dear Maestro Bellini:

At the moment I am sitting in Martha's room at the hospital, and we are waiting for the baby to start on his way into the world. Needless to say, Martha [Mr. Roney's wife] is extremely happy that things worked out so fortunately for me at the Stadium in New York last week. I am deeply gratified that my efforts met with appreciation from the public and the critics—I know that my work was full of flaws that I must attribute to the time and the circumstances, and to my own weaknesses. But I did the best I could, and it *was* Cavaradossi in spirit, if not vocally.

What success I have been granted on this occasion I owe to three people. First to *you*, who have guarded and guided me with such real devotion. Your great musicianship and indisputable authority made me feel that I could go from your studio to any stage and sing a Tosca which could not be criticized from an interpretative point of view. To a young American this is a priceless asset, and an asset which you alone could have given me.

Secondly, I feel an overwhelming affection and gratitude for the blessing of knowing and working with that sweet, wonderful Eleanor [Steber]. She is the most inspiring singer in the world to me. A great artist—and a great person. She showed me every kindness and lent me a great deal of assurance as she smiled at me so tenderly in our duets. That takes great acting—to smile sweetly at a nervous, sweating young novice!

Lastly, my heartfelt thanks go out to Maestro Mitropoulos. He *trusted* me, and took a great chance on me. It was a brave gamble, but by his own personal magnificence as a leader and a kind friend, he made me equal to the challenge.

To you three then my everlasting and humble appreciation.

Yours,
LOUIS RONEY.

Mr. Bellini, for the same occasion, prepared Eleanor Steber in the title role.

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THE DANCE: TWO IMPORTANT BALLET COMPANIES WILL HAVE CLASH IN ENGAGEMENTS

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

"Dancing, or saltation," writes Thoinot Arbeau, "is both a pleasant and a profitable art which confers and preserves health; proper to youth, agreeable to the old and suitable to all provided fitness of time and place are observed and it is not abused." This lovely definition, which recalls in spirit William Byrd's well-known nine points about the value of singing, can be found in one of the most famous of all dance manuals—Thoinot Arbeau's Orchesography, first published in 1588, newly translated into English by Mary Stewart Evans and published by the Kamin Dance Publishers in a limited edition.

Thoinot Arbeau is an anagram for Jehan Tabourout. A churchman, he was the Canon of Langres; and, like many churchmen of the day, he did not scorn secular pursuits. In Orchesography, which is written in the form of a dialogue, he introduces his pupil, Capriol, to the popular dances of the day—the dances which every young man of any social pretension would find it necessary to master. Arbeau was a cultured man of wide interests; and while he cannot be called much of a literary stylist, his book is no mere compilation of diagrams and explanations. He moralizes a bit; he quotes the most respected authors of antiquity. He even shows no mean practical turn of mind, as in the following tribute to the art: ". . . for dancing is practiced to reveal whether lovers are in good health and sound of limb, after which they are permitted to kiss their mistresses in order that they may touch and savor one another, thus to ascertain if they are shapely or emit an unpleasant odor as of bad meat. Therefore, from this standpoint, quite apart from the other advantages to be derived from dancing, it becomes an essential in a well ordered society."

Briefly, the dialogue concerns Capriol's desire to learn to dance, and Arbeau's explanations. Like all good teachers, Arbeau begins with the subject of rhythm, and then gets down to the question of terminology. The first, and basic, dance that Arbeau introduces is the basse dance, which "has been out of date some forty or fifty years, but I foresee that wise and dignified matrons will restore it to fashion as being a type of dance full of virtue and decorum." Here is a textual sample of Arbeau's explanations: "You will take one step forward with the left foot for the first bar, then bring the right foot up beside the left for the second bar, then you will advance with the right foot for the third bar. And at the fourth bar and tabor rhythm you will bring the left foot up beside the right with the heels together, and thus the movement of two *simples* will be completed."

Nearly all of Arbeau's explanations are equally detailed. He goes on to discuss the pavan, the galliard, technical points about body and leg positions, the tordion, the lavolta, the coranto, the alman, the branle and its various derivations, the gavotte, morris dances, the canary, the buffens and others.

In the present edition, the original woodcuts are retained, and so is the music. It is too bad that the latter was not transposed into modern clefs and type, even if Miss Evans seems to believe that the examples are easy to read. Outside of this reservation, the book is eminently successful. The translation is readable, the notes in an appendix clarify a few debatable points, and the volume on the whole is an indispensable source book. And, rather unexpectedly, the text is charming, quaint and frequently humorous (though not always intentionally so).

Fall Ballet Schedule

Ballet plans for the Fall seem to be officially set. Ballet Theater is definitely out of the picture until the first of the year. Increased production costs added to unsettled conditions in the theater generally influenced the management's decision. The directors, Lucia Chase and Oliver Smith, have decided that for the company to operate on a strong businesslike basis no performances should be given this season until a sum is raised in advance sufficient to meet all financial needs. Blevins Davis, president of Ballet Theater Foundation, Inc., is leading a campaign during the fall months to raise $200,000 in tax-exempt donations and public subscriptions to insure the permanence of Ballet Theater's future activities, including its announced spring season in the New York Metropolitan Opera House.

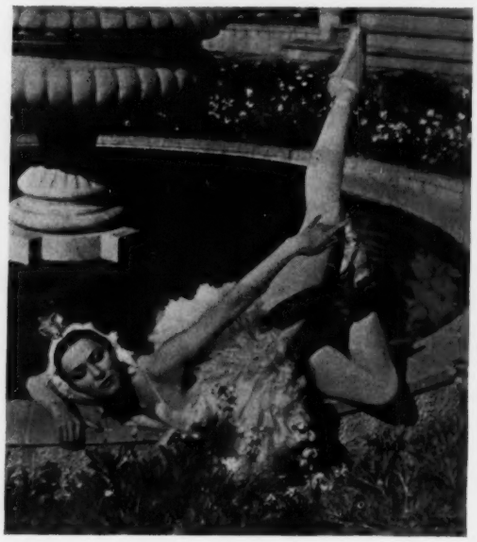
Ballet Russe and Paris Ballet Dates Clash

The temporary retirement of Ballet Theater, however, does not ease the September confusion with the Ballet Russe de Monte Carlo opening its season at the Metropolitan Opera House on Sept. 18 and the Paris Opera Ballet opening at the City Center on Sept. 21.

To celebrate its Tenth Anniversary Season, Ballet Russe de Monte Carlo has engaged a formidable list of associate artists—Markova, Slavenska, DeMille, Dolin and Jose Torres—to augment its regular roster. The revivals scheduled are the Seventh Symphony, Pas de Quatre, Rouge et Noir, a world premiere titled Quelques Fleurs and an American premiere, Spanish Dances. As usual, the regular company is headed by Alexandra Danilova and Frederic Franklin with Ivan Boutnikoff and Paul Strauss in charge of the music.

American Premieres by Paris Ballet

Of the fifteen productions scheduled by the Paris Opera Ballet for the International Dance Festival to be presented by the Mayor's Committee for the celebration of New York's Golden Anniversary at the City Center, fourteen will be seen in this country for the first time. Ten of the productions were staged by Serge Lifar who is the Paris Opera's maitre-de-ballet. The Knight and the Maiden (music by Philippe Gaubert and decor by Cassandre); Suite in White, from Edouard Lalo's Namouna ballet, originally produced in 1882, a series of ten choreographic studies (decor by Maurice Moulene); The Wise Animals (music by Poulenc, decor by Brianchon); Salad (music by Milhaud, decor by Andre Derain); Mirages (music by Henri Sauguet, decor by Caseandre), Istar (music by d'Indy, no artist given), Punch and the Copy (music by Ibert, decor by Mlle. Bravoura), La Peri (music by Paul Dukas, no artist given), Divertissment (music by Tchaikovsky, decor by Bouchene).



YVETTE CHAUVIRE,
one of the leading ballerinas with the Paris Opera Ballet. The company will appear at the City Center International Dance Festival opening Sept. 21.

Albert Aveline, the Paris Opera's second ballet master, will be represented by Two Pigeons (music by Andre Messager, decor by Lartho); Elvire (music by Scarlatti, decor by Sigrist); and with Mr. Guerra, Mr. Aveline is staging Castor and Pollux (music by Rameau, decor by Moulene and Dresa). Gala Evening, a classic ballet, is the only work by Leo Staats. It is set to Delibes' music and the decor is by Touchagues. The fifteenth work, Crystal Palace, is the Balanchine work set to the Bizet symphony seen here last spring when it was danced by Ballet Society.

The leading dancers of the company are Yvette Chauvire, Christianne Vaussard, Micheline Bardin, Jacqueline Moreau, Alexandre Kalioujny, Max Bozzini, Michel Ranault and Roger Ritz. The orchestra will be under the direction of Robert Blot assisted by Richard Blareau. Maurice Moulene is the art director.

Weidman and Gopal

Charles Weidman and his Dance Theater Company will be seen during the festival, as will Ram Gopal and his Hindu Ballet. The Weidman programs will include And Daddy Was a Fireman, Flickers, A House Divided, Lynch Town and Fables For Our Time. The Gopal ballets include The Dance of the Setting Sun, Dance of Radha, Garuda, Cobra Devil Dance, Rajput Serenade of Love, Manipuri Folk Dance and other Indian classics of Bharata Natya, Kathakali and Manipuri. Dancers and musicians in the troupe are Shevanti, Anura, Kumudini, Leela, Jaron Yaltan, Bhanumati, Freny and Sushil Kumar.

Dance News

Igor Schwezoff, dancer and choregrapher, who recently returned from an eighteen-month engagement in Brazil, where he directed, organized and danced with the Ballet de Juventude (Youth Ballet), is opening studios in New York. He will teach classes in Russian, Italian, and South American dance techniques . . . Taji Bey and her Oriental Dance Company presented a program of Eastern dances at Carnegie Recital Hall this summer . . . Josefina Garcia and Taneo presented a program of Dances of Mexico and Polynesia on Aug. 11 at the Ethnologic Dance Center . . . A special course, Introduction to Modern Dance Technique, will be given on Thursday evenings at the Henry Street Settlement Playhouse. This is in conjunction with the regular Dance Department under the supervision of Alwin Nikolais.

Omaha Symphony to Give Six Concerts

OMAHA, NEB.—The Omaha Symphony Orchestra, Richard E. Duncan, conductor, will play a series of six concerts at Joslyn Memorial in 1948-49. Four guest artists have been engaged: Helen Traubel, Albert Spalding, and two young artists, Solvieg Lunde and Jean Casadesus, son of Robert Casadesus. John W. Swanson is president of the symphony, and the season is sponsored by the Associated Retailers of Omaha, the World-Herald, and the local Junior League. H. M. R.

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Nowhere but in Hollywood, undoubtedly, could the idea have been executed. The original conception, according to the notes of the Genesis Suite, belonged to Nathaniel Shilkret. His basic idea was to set to music the first book of the Bible. Since he naturally had certain proprietary rights, he himself led off with music depicting the Creation. Then other composers were rounded up to make the effort a real cooperative. Alexander Tansman contributed something about Adam and Eve; Milhaud painted Cain and Abel; Castlenuovo-Tedesco floated Noah's Ark; Toch described the Covenant; Stravinsky (one is tempted to draw some conclusions here) was alloted the Tower of Babel; and Arnold Schoenberg contributed a Postlude.

Whether or not the various composers followed the lead of Shilkret is difficult to ascertain, but the music is curiously alike considering the different philosophies of the composers. There is a surface sheen to the scoring—Schoenberg's excepted—and a reliance on stock melodies of little honest expressive content that makes the compilation sound like the sound track of an MGM super-extravaganza about the Elysian fields. The best music, indeed, is in the rolling words of the text, which is delivered with dignity by Edward Arnold. As a recorded curiosity the set might be of interest; it might well be a collector's item some day.

De Falla's rich, colorful scoring of the Three Cornered Hat dances is competently handled by Alceo Galliera. The recording is a little over-amplified, and only a powerful set can get the most out of it; but on high-fidelity equipment the results are exciting. Those who can be excited by Andre Kostelanetz, too, should look into the Carnival Tropicana set, which contains ten Latin-American pieces—everything from La Cumparsita and Lecuona's Malaguena and Siboney to lesser-played works like Barroso's Notaboleiro de Bahiana. The other orchestral set, Borodin's B minor Symphony, suffers from a cut in the second movement and a doctored-up version of the last few bars that has nothing in common with the score. Otherwise, the recording is good and the interpretation forthright.

Instrumental and Vocal

The Fantasia and Fugue that Novaes plays is Vol. IX, No. 3 of the Peters edition. It is a noble piece, with a relatively short, gigue-like fugue, and is played with clarity by Guiomar Novaes. This great pianist plays her Bach in a healthy, objective manner, reading nothing extraneous into the text. A promising record debut is made by the Ajemian sisters—Maro (the pianist) and Anahid (violin). The Chant Poeme by Khatchaturian is primarily a display piece, pronouncedly exotic and pronouncedly empty. Miss Ajemian gets all that can be gotten from the solo part. On the reverse of the disc, Maro Ajemian plays two pieces from Bartok's Mikrosmos with spirit and rhythmic vitality. The interpretation of Liszt's Sonetto del Petrarca is one of the best things that Kapell has done on records. He plays with complete technical freedom—he really is an amazingly accurate technician—and keeps the music moving without becoming saccharine. His interpretation is "modern" in its objectivity and lack of mannerism; and, pending a re-creation of the age of Rosenthal, Sauer and Friedman, is probably as good Liszt as one is likely to hear.

It is given to few to become a classic in their lifetime. Now that Bing Crosby rejoices in the masterworks label, in an album called Crosby Classics, one can only reflect that few really so-called "classical" musicians are as accomplished in their field as Crosby is in his. Within his limitations Crosby is a real stylist and an admirable performer. More power to him! Of the other vocal discs it is only necessary to say that Nadine Conner's lovely, not always steady voice is heard to best advantage in the Offenbach aria; that Miliza Korjus' hard, agile voice does nearly all that is required in the Strauss waltzes; that Melton's Donkey Serenade will cause no revision of his talents; and that Thomas Hayward's fine tenor should be put to better uses than Sylvia or Pale Moon.

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BORODIN: Symphony No. 2 in B minor. Chicago Symphony Orchestra conducted by Désiré Defauw. Victor set DM-1225, three discs, $4.75.

CARIVAL TROPICANA. Andre Kostelanetz and his Orchestra. Columbia set MM-753, four discs, $6.

DE FALLA: Three Dances from The Three Cornered Hat. Philharmonia Orchestra of London conducted by Alceo Galliera. Columbia set MX-297, two discs, $3.50.

GENESIS SUITE: Music by Shilkret, Tansman, Milhaud, Castelnuovo-Tedesco, Toch, Stravinsky and Schoenberg. Narrated by Edward Arnold. Chorus directed by Hugo Strelitzer. Janssen Symphony of Los Angeles, conducted by Werner Janssen. Artist set JS-10, five discs, $7.25.

Instrumental

BACH: Fantasia and Fugue in D major. Guiomar Novaes (piano). Columbia set MX-298, two ten-inch discs, $2.90.

BARTOK: Rondo No. 1 on a Folk Tune; Bulgarian Dance No. 1. Maro Ajemian (piano). KHATCHATURIAN: Chant Poème. Anahid Ajemian (violin) and Maro Ajemian (piano). Victor disc 12-0343, $1.25.

LISZT: Sonetto del Petrarca No. 104. William Kapell (piano). Victor disc 12-0342, $1.25.

Vocal

CHARPENTIER: Depuis le jour (Louise); OFFENBACH: Elle a fui, la tourterelle (Contes d'Hoffman). Nadine Conner (soprano) with Metropolitan Opera House Orchestra conducted by Max Rudolf. Columbia disc 72540-D, $1.25.

CROSY CLASSICS, Vol. II: I've Got to Pass Your House; Did You Ever See a Dream Walking; Let's Put Out the Lights; Black Moonlight; Sweet Georgia Brown; Moonstruck; Temptation. Bing Crosby, with Lennie Hayton and his Orchestra; and Jimmy Grier and his Orchestra. Columbia set MM-762, four ten-inch discs, $4.90.

HERBERT: Gypsy Love Song; FRIML: Donkey Serenade. James Melton (tenor) with Victor Orchestra conducted by Frank Black. Victor ten-inch disc 10-1424, $1.

LOGAN: Pale Moon; SPEAKS: Sylvia. Thomas Hayward (tenor), accompanied by Frank La Forge. Victor ten-inch disc 1426, $1.

STRAUSS (arr. Dorati): Artists' Life; Roses from the South; Vienna Blood; Treasure Waltz. Miliza Korjus (soprano) with Victor Orchestra conducted by Antal Dorati. Victor set MO-1221, two discs, $3.50.

Recent Books on Records

THE RECORD BOOK, by David Hall. Oliver Durrell, Inc., N. Y. $7.50.

The first edition of Hall's Record Book was published in 1940; there have been several revisions and reprintings since then. The present edition, however, is tantamount to a brand-new job. The contents are arranged more logically (alphabetically by composer instead of by musical category), the coverage is greater, and foreign listings are included. And, above all, the standard of writing is higher and Hall has matured as a critic. Naturally, in a book of this scope, one will find details with which to differ. One nevertheless respects Hall's opinions, looks with awe upon the ground he has covered, and salutes him for his basically discriminating taste.

There are two sections to the book—one containing general information and one concerning itself with record reviews proper. The former includes a capsule history of music (over a hundred pages; not really necessary), recording personalities and organizations, specific collecting hints and some technical data. The reviews proper, of course, make up the bulk of the text. A few slight errors have crept in (Liszt's Concerto in A is referred to in one instance as A flat), but on the whole the book is accurate and remains one of the very few good volumes on recorded music.

HOW TO BUILD A RECORD LIBRARY, by Paul Affelder. E. P. Dutton & Co., Inc., N. Y. $3.50.

Paul Affelder, one of the officials of Columbia Records, Inc., here takes the record beginner from the rudiments of the art of collection through the viewpoints of the connoisseur. Thus he starts his suggestions for the one who is about to begin a collection, recommending as his first choice a Strauss waltz, and his second, and more Strauss for his third, fourth, fifth, and sixth. Mr. Affelder does not confine himself to Columbia records; his selections are quite catholic. Chapters include Accent on Rhythm and Melody, Introducing the Symphony, Concerto and Fugue (a rather arbitrary trio, that), Masterpieces in Many Forms, Further Experiences in Listening, Music for the Experienced Listener, and others. He also suggests four basic record libraries—one for $50 (prices have gone up since the book was published, so the readers had better beware), one for $100, one for $200 and one for $300. His choices are predominantly logical ones. There also are chapters on the care of records and how records are made.

RECORDS FOR PLEASURE, by John Ball, Jr. Rutgers University Press. $2.50.

Mr. Ball, formerly employed by Columbia Records, Inc., has set out to write a book about collecting records that will appeal to the beginner. The first third of his book deals with the problem in general—buying discs, caring for them, accessories, what to look for, and other related subjects. He then picks two hundred recordings, on the assumption that the record buyer is starting from scratch with his collection. Thus, among his choices, Jeanette MacDonald snuggles beteween Artur Rubinstein and Arthur Fiedler; Andre Kostelanetz and the Don Cossacks are bracketed with Mozart's G minor Symphony. Something is there to please everybody; but one wonders if the book's value would have been increased had Mr. Ball been more discriminating.

THE VICTOR BOOK OF CONCERTOS, by Abraham Veinus. Simon and Schuster, Inc., N. Y. $3.95.

This book discusses 130 concertos based on the recordings in the Victor catalogue. All of the standard works are present, of course, together with such relative oddities as the Felton Organ Concerto, the Francais Piano Concerto, the Honegger Concertino and even the Gruenberg Violin Concerto. As to be expected, the more popular pieces come in for the most extended discussion; others are confined to a single page. Mr. Veinus begins his book with a short essay on concerto form, and then launches into programme-note discussions of the individual concertos. Musical illustrations are present, all the pertinent information is clearly marshalled, and there is an appended glossary of musical terms.

•

Music Reporter Completes First Year

There were 671 concerts, including 158 debuts, reviewed by New York City music critics of the four major daily newspapers in the eleven month period ending Aug. 1 of this year, according to a survey by the editors of Music Reporter. This monthly publication which has just completed its first year of republishing all serious music reviews from the New York Times, Herald-Tribune, World-Telegram and Sun will add to its list of sources the New York Journal-American in September, the beginning of the 1948-1949 season.

Music Reporter will continue its policy of reprinting in their entirety and without editing, all the music reviews of the major metropolitan dailies. In addition, Music Reporter indexes the names of all artists and musical groups reviewed, and indicates the type of voice or instrument of each as well as the composer and title of each new work having its first performance in New York City.

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CHICAGO: Summer Concerts Reach Culmination

By DOSHA DOWDY

CHICAGO—The closing weeks of Ravinia Festival and Grant Park concerts brought some of the most interesting programs of the season to the many thousands attracted to these summer series. Fritz Reiner opened the fourth week at Ravinia with a highly dramatic array of works by Wagner, Strauss, Ravel and Tchaikovsky. In other programs, Mr. Reiner proved that his is a master hand which can also achieve Mozartean beauty and the subtle fragility of Ravel's Daphnis and Chloe.

Claudio Arrau was soloist under Mr. Reiner in Brahms' First and Second Concertos. In the former, the pianist felt its granite texture, caught the perspective of its massive structure, and played into the second concerto, its beauty and brilliance with emotional intensity. He won an ovation.

Fritz Stiedry was guest conductor for the four concerts of the following week, with Rudolph Firkusny as soloist in concertos by Beethoven (No. 5) and Mendelssohn (No. 1). A highly personable artist, and certainly an outstandingly gifted one, Mr. Firkusny was warmly received and applauded. Mr. Stiedry's four concerts included seven symphonies a Mozart (No. 8), Schubert (No. 7), Haydn's Nos. 77 and 78, and Brahms' fourth, given two successive performances, and Beethoven's Fifth.

Pierre Monteux conducted the concerts of the final week of symphonic music, as he does usually, perhaps because he is so beloved, so respected and so enjoyed, that, no matter if imperfections appeared earlier in the season, with Mr. Monteux back, with his mellow charm and seasoned artistry, all seems right with Ravinia. Mr. Monteux did not program any new works, but each one had the freshness and the musical insight which only a musician with vision and a wonderful gift for communication could give.

The seventh and concluding week of the Ravinia Festival was given over to the chamber music of the Budapest String Quartet. The return of the distinguished ensemble after an absence of three years was enthusiastically welcomed by discriminating devotees who more than filled the pavillion for each of the four events.

The artists displayed all of the qualities requisite to the finest interpretations of masterworks in quartets by Haydn, Ravel, Beethoven, Mozart, Brahms and Schubert (Cello Quartet in which Dudley Powers was assisting artist). Milton Preves was assisting artist in Mozart's Viola Quintet in G Minor. Ravinia premieres were Haydn's "Sunrise" Quartet and Wolf's "Italian Serenade."

Malko Conducts Closing Concerts

The Grant Park management (Walter Larsen, managing director of the Grant Park concerts) continued in the latter half of the season to present feature weekend concerts. The most important of these was the presentation of Verdi's Requiem with the orchestra under Antal Dorati, together with the University of Indiana University Chorus, beautifully trained by its director, Dr. Wilfred C. Bain, and soloists Frances Yeend, Winifred Heidt, Gabor Carelli and George London. Mr. Dorati, conducting without score, led his musicians through an impressive and stirring performance, and received demonstrations of high appreciation from the enormous audience.

Mr. Dorati was also conductor of other concerts of the fifth and sixth weeks with soloists Ervin Laszlo, 15-year-old Hungarian pianist who showed remarkable talent, and Rafael Druian, concertmaster of the Dallas Symphony. Musicianship and technical facility were outstanding in the violinist's performances of Beethoven and Wieniawski. Other feature concerts were a highly successful performance of Die Fledermaus (new English translation by Ruth and Thomas Martin) expertly conducted by Leo Kopp, with the Chicago Park District Opera and Operetta Guild Chorus, and Marguerite Piazza, Graciela Rivera, William Miller, Algerd Brazis and Ernest McChesney in principal roles; and a Gershwin-All-American Program conducted by Arthur Fiedler with Eugene List as soloist in Gershwin's Concerto in F Major for Piano and Orchestra, and Rhapsody in Blue. Mr. Fiedler also conducted the following Sunday night concert when Mr. List played Rachmaninoff's Concerto No. 2. There was brilliance and amazing technical proficiency, but some of the beauty of the work, and emotional warmth were lacking.

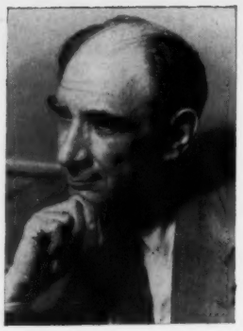
Mr. Fiedler's choice of musical fare for both concerts (typical "pops" repertoire), his deft manner and the verve and spirit with which he conducted, accounted for his thoroughly enjoyed concerts.

Nicolai Malko was given a hearty welcome on his return to conduct five concerts of the seventh and eighth weeks which closed the Grant Park season. Mr. Malko continued to introduce novelties and to program infrequently played works, adding interest to the programs under his direction. Soloists under Mr. Malko in the final concerts were Mona Paulee and Eileen Farrell, both of whom attracted very large and enthusiastic audiences, and Chicago pianist and recent Naumberg prizewinner Theodore Lettvin, whose talent promises to rank him high among artists of his instrument.

Vocal Auditions to Be Held

The Chicago Chapter of the National Society of Music and Art, a non-profit, philanthropic organization, held vocal auditions in July in Orchestra Hall to select singers for presentation with the Chicago Symphony in the fall. A second audition, also for vocalists, will be held on Sept. 16 and 17 at the same audi-

HADLEY ABERNATHY
will make his New York debut in Town Hall recital, Sept. 28, under NCAC management. Mr. Abernathy's current engagements throughout the Chicago area include appearances at Hines Veterans Hospital and Great Lakes Naval Training Station in August and September.



PAUL STASSEVITCH
has been engaged for the violin faculty of De Paul University School of Music in Chicago and will begin his duties immediately.

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torium. Those auditioning are asked to bring their own accompanists. Singers may register by mail with the local chapter, 2113 Wilson Ave., Chicago 25, giving full details of training, experience and repertoire. These records will be kept for engagements suitable to the ability of the individuals and for recommendation to other chapters as well as for local opportunities. Instrumentalists may register in the same way. The local board and members will meet Sept. 21 at the Chicago Musical College Little Theater, when vocal finalists will be heard.

The Chicago chapter, the 325th such group of the National Society of Music and Art, was organized in April, when local officers and directors were appointde by Gregory I. Blarowski, national president, of the Los Angeles (Calif.) district.

U. of Chicago Offers Masters in Music Librarianship

One of the most interesting and important reports given at the summer meeting of the Music Library Association held in Atlantic City, June 16, was that presented by Scott Goldthwaite, president of the association, and acting chairman of the Music Department of the University of Chicago. Mr. Goldthwaite reported that a definite schedule had been worked out at the University of Chicago for a Masters degree in Music Librarianship, the student to be supervised by a joint committee from the music department and the Graduate Library School under the direction of which the degree will be administered. The establishment of this new course, where there has been nothing of the sort previously, is considered a valuable and solid achievement of the Committee on Library Training.

Also of special interest was a message from Edward N. Waters, chairman of the Liaison Committee, on four activities of the association. A subject of foremost importance was the Anglo-American catalogue of early printed music in libraries of the United States and Great Britain. The Union Catalogue may become one of the most important music bibliographical undertakings ever launched in this country, fully comparable to other extensive bibliographical enterprises in more disciplined fields.

Other subjects for consideration on the agenda of the association's activities were the revision of the Dewey Classification Schedule for Music, concurrent with the steady growth of music libraries and of music collections in general libraries; the proposed organization of the United States Book Exchange, which is expected to take over the assets and facilities of the American Book Exchange, the USBE to be concerned exclusively with European libraries (with customs duty on library imports no longer required); the status of the Edwards publications and that of the Bach and Mozart editions; the possibility of getting reproduction on Microcards, and reports on recent developments of new Sound Equipment, Recording Machines, and Tape Recorders.

De Paul to Sponsor Forums

Under the supervision of Dean Arthur C. Becker and Leon Stein, chairman of the department of theory and composition, the De Paul University School of Music will sponser a series of monthly composition forums devoted to the performance and discussion of new manuscript works. These forums will be held the first Friday of each month beginning Nov. 5.

Preves for North Side Symphony

The North Side Symphony Orchestra of Chicago announces the engagement of Milton Preves as conductor for 1948-9. Mr. Preves, for many years principal of the viola section of the Chicago Symphony, is a member of the Chicago Symphony String Quartet. The North Side Symphony is beginning its eighth season and plans three concerts in Chicago, with others for suburban areas. As a training orchestra, the group has sent over a score of players to major symphonies in all parts of the country.

COACHING IN A SUMMER SETTING

are Joan Havens, 20 year old contralto, and her teacher, Barre Hill. Miss Havens, who studies with Prof. Hill, baritone and former member of the Chicago Opera, at the American Conservatory of Music in Chicago, was chosen for the title role in Gluck's Orpheus, presented at the National Music Camp, Interlochen, Mich. This is her opera debut, and later she is to sing Carmen. Prof. Hill is in his second summer as head of the camp's opera department.

California Teachers Celebrate Anniversary

SAN DIEGO, CALIF.—The Music Teachers' Association of California celebrated its 51st Anniversary of Incorporation at its 38th Annual Convention, held here this summer. Artists, musicologists and composers were programmed in lectures, forums, panels and concerts. In attendance were a good percentage of the 1,480 members in 22 branches throughout the state.

Of interest to teachers of singing were addresses by Louis Graveure of New York; Rudolph Szekely of Los Angeles; Lawrence Strauss and Elizabeth Wills of San Francisco. Allen Lannon of Los Angeles City College spoke on Choral Music. Before the piano teachers came Leopold Podolsky of Chicago in lecture and concert; Rosina Lhevinne of the Juilliard Schol of Music, New York; Mae Gilbert Reese and Wilbur Chenoweth of Los Angeles; John Crown, University of Southern California; Dr. Melita Krieg, North Hollywood. The violin teachers heard Dr. Gaylord Yost, Pittsburgh; Toscha Seidel, Los Angeles; and Vera Barstow, Pasadena. Composers' viewpoints were represented by Elinor Remick Warren of Los Angeles; Halsey Steve, University of Southern California; Ruth Bampton and Lue Alice Keller of Pasadena. Dr. Alfred Richter and Ada Richter of New York spoke on Fundamentals of Piano Teaching and supplementary material.

The Present Status of Music Therapy was dealt with by George W. Ainlay, M.D., of Los Angeles; Robert La Masters, Doctoral Candidate, U.S.C.; Dr. Otto Gericke, Supt. Medical Director, Patton State Hospital; Dr. William Ulrick, musicologist, musical director and conductor; Music Education for Veterans by Dr. Cary White, director of Los Angeles Conservatory of Music and Art; and Christine Springston, director, music department. San Diego State College. Other speeches included those of Dr. Lawrence A. Petran, chairman, music department, U.C.L.A., on Psychology and Music; Dr. Julius Herford of the Juilliard School, Music Thinking; Dr. Will Earhart, Pittsburgh, Music and Its Powers; Dr. Arnold Small, U.S. Navy Science Laboratories, Science and Music; Jane Stanley of Long Beach, The Music Teacher as a Citizen.

Projects within the association were discussed. The California Plan provides for refresher courses in all branches of music applied and theoretical, culminates in an examination and leads to degrees of Colleagues, Fellows and Child Specialists. Dr. William E. Knuth, credential consultant, read a paper on Psychology and Education. Forty-three music teachers received music degrees at this convention. The Certificate of Merit Plan is designed to keep student requirement above average. Certificates are given each year to students of M.T.A. teachers who have satisfactorily completed the year's work; at the end of a 10 year period the student gives a special recital with a gold pin award. By auditions of these 10 year students of the state, three were chosen to appear on the convention program.

Closing event was installation of officers by Dr. Max Van Lewen Swartout, dean of the School of Music, U.S.C. Continuing in office for another year were Margaret Hauber O'Leary, president; Ardella Schaub, first vice-president; Samuel Rodetsky, second vice-president; Isabel Stovel, treasurer; Marguerite Bitter, Florence Drake LeRoy, Paul Clarke Stauffer, directors.

HANS ROSENWALD,

Ph.D., Dean of Chicago Musical College and Director of its Graduate School, receives the degree of Doctor of Music (honoris cause) from Valparaiso University, Indiana. The presentation was made by Dr. O. P. Kretzmann, L., president of the University. The degree was given to Dr. Rosenwald for his contributions through scholarly research to the field of church music.

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By ROSALYN KROKOVER

Los Angeles

The sponsors of the Hollywood Bowl did not miss any opportunity to remind customers that the Mahler Eighth Symphony, conducted at the Bowl by Eugene Ormandy on July 29, was being given for the first time west of the Rockies. And, indeed, it showed no little enterprise—one might even say daring—to present such a large-scale work in an outdoor setting. Mahler scored his work for immense forces, and its common nickname—Symphony of a Thousand [Voices]—is an indication of its size. The chorus on this occasion, numbering nearly a thousand, was the Greater Los Angeles Chorus (organized by the Los Angeles Bureau of Music, with J. Arthur Lewis, coodinator). Hugo Strelitzer was the choral director and Roger Wagner was the Conductor of the Boys' Choir. Assistant directors for the Boys' Choir were Robert Mitchell, Donald Coates and Bruce Josef. The seven soloists included Frances Yeend, Olive Mae Beech (sopranos), Eula Beal, Suzanne Coray (altos), Charles Kullman (tenor), Mack Harrell (baritone), and George London (bass). Roger Wagner was the organist.

Since this reviewer was not present at the public performance, the next best thing was attendance at a rehearsal. On the afternoon in question, with a hot sun beating down on the fringe of the orchestra and apparently a few millions of young choristers, predominantly of high-school age, hidden in the damp depths of the stage, conductor Ormandy was having all kinds of trouble securing the balance he wished. Either the chorus was drowning out the orchestra, or vice versa; and Ormandy, flanked by a couple of choirmasters, was working mightily. At one point, during a long orchestra tutti, he stopped the players to reprimand the choristers for chewing gum out of tempo. A mighty roar of laughter went up when one of the chorusmasters, red-faced, hastily got rid of a sizable wad of his own. At another point, during a run-through with the tenor section, one of the brash young singers took exception to the Ormandy beat, which caused a moment of ghastly silence and then a stern lecture from the podium. Mr. Ormandy indeed had his problems.

It was obvious, though, that he knew exactly what he wanted, and it was especially obvious that he was getting it. The actual concert, from all reports, was an artistic success. Whether from pressure of the build-up, or a desire to behold the Bigger and the Better, or just plain curiosity, or a desire to hear some unhackneyed music, or a combination of all four, every seat in the Bowl was taken. Incidentally, the widow of the composer attended rehearsals and was one of the audience, lending an extra air of authority to one of Hollywood's more auspicious cultural events.

Instrumentalists Featured in Programs

Other programs of serious music during the latter part of July and the first part of August featured instrumental soloists. The Iturbis programmed works by Infante, Liszt and Tchaikovsky. Jose conducted and played, with sister Amparo, his arrangement for two-pianos and orchestra of the Three Spanish Dances by Infante; Amparo offered a brilliant reading of the Liszt Hungarian Fantasy and Iturbi himself took over the piano and baton for the more familiar Tchaikovsky concerto. Sandra Berkova, sixteen-year-old Los Angeles violinist, was heard in an impressive performance of the Mendelssohn violin concerto and Mischa Elman was the violin soloist in the all-Tchaikovsky evening. Markova and Dolin, the one ballet attraction of the season, were all but lost in the huge setting. Robert Zeller conducted their evening.

The popular Saturday night programs included an MGM night with Miklos Rozsa conducting, and Hazel Scott, piano soloist with conductor-composer David Rose on the podium.

Villa-Lobos Show Premiered

Magdalena, which is to open at the Ziegfeld Theatre late in September, already has had a thorough work-out in Los Angeles, and San Francisco. Billed as "a musical adventure," it was presented three weeks, starting July 26 at the Philharmonic Auditorium by the Los Angeles Civic Light Opera Association. Let's take care of the bibliographical data first. Magdalena is being produced by Homer Curran and Edwin Lester (the Song of Norway duo). Heitor Villa-Lobos, the eminent Brazilian composer wrote the music; the book is by Frederick Hazlitt and Homer Curran; the choreography by Jack Cole; the musical director, Arthur Kay; the choral director, Robert Zeller. Chief among the singing-actors are Irra Petina, John Raitt, Dorothy Sarnoff, Hugo Haas and Gerhard Pechner.

Magdalena is a musical (comedy? "adventure?" operetta? opera?) in the grand tradition. Hundreds of thousands of dollars must have been lavished on it. Only too obviously no expense has been shirked, and in several places the costumes are so glittering that smoked glasses are the audience's only recourse. After a while, indeed, one longed for a bit of quiet gray or a modest patch of monochrome. Getting back to nomenclature, however, Magdalena has a form that is somewhat unorthodox. It is not a revue, nor is it, on the other extreme, grand opera. It is, or tries to be, an amalgam of music, song, acting and dance: a bit too heavy for an operetta, a bit too naive for opera itself. "Musical adventure," probably, is as good a term as any.

The plot, an entirely haphazard affair, hovers uncertainly between buffa elements and the call of a Message. Its locale is Colombia in 1912; it has to do with the Muzo Indians, a wealthy mine owner, a bus driver of impetuous nature, a religiously inclined lady chieftain of the Muzo tribe and a priest. The essential idea behind the plot, apparently, is the notion that Good and Holiness will in the end prevail, but that a murder will always accelerate matters. Since Magdalena alternates between low comedy of a stereotyped nature and long-winded homilies about God; and since the deus ex machina turns out to be a woman who at first is supposed to be farcical and then turns into a murderess; and since the finale is resolved by a miracle that ends in an artificial paean—well, the audience can be pardoned for looking with faint credence on the book.

OSCAR WAGNER (right) with two of his students, Saralee Konigsberg, winner of the competition for a solo appearance with orchestra conducted by Eugene Ormandy at the Hollywood Bowl; and Theodore Diaconoff, who was awarded the Eaton Scholarship which goes to the winner of second place in the competition. Mr. Wagner was formerly dean of the Juilliard School of Music, and is now president of the Los Angeles Conservatory.

Musical Score Exceptional

It so happens that the Villa-Lobos score is a very interesting attempt. Manifestly superior to the majority of commercial stuff that tends to clutter the American stage, it has originality, color and musicianship. No material of a "hit" nature is present, but there are plenty of good tunes, some real ingenuity, and as high an artistic standard as one is likely to encounter anywhere on Broadway. One must admit that sometimes Villa-Lobos tends to overdo the local color. In the same breath it is necessary to add that at least the local color in his hands is not obnoxious; that it is a long distance removed from the tango-samba-bump-and-grind routine ordinarily encountered. At other times in the score there can be noticed more cosmopolitan influences—French, predominantly, plus a waltz closely allied to the one in Khatchaturian's Masquerade Suite. Nothing much in the way of Yankee jazz, though.

The dances, like everything else, are over-elaborate. One of the most charming attempts is called The Broken Pianolita which has the clever idea of synchronizing a dance to the stops and starts of a reluctant and aged pianola. Elsewhere the Cole choreography can be called competent, but not nearly as original as his prior work would lead one to expect. Perhaps he, like everybody else, is too weighted down with costumes and color. If the primary aim of Magdalena was to impress with an outlay of expenditure, it has admirably succeeded. More attention to the book and more imagination in the direction, however, is indicated before the production can be termed much more than a dramatic clothes-horse—all dressed up but firmly anchored to one spot.

SAN FRANCISCO LOOKS TO 1948-49

By MRS. FRANCIS H. REDEWILL

San Francisco

The 26th Annual Season of the San Francisco Opera Association, Gaetano Merola, general director, and Paul Posz, manager, will open Sept. 14 with Falstaff, Albanese, Resnik, Stignani, Glaz, Baccaloni, Weede, Lichtegg, De Paolis, Garris and Alvary are in the cast. Other operas to be given in the fall season, lasting until Oct. 18, with performances in Los Angeles, Sacramento, San Jose and Bakersfield, will be Elisir d'Amore, Forza del Destino, Traviata, Carmen, Meistersinger, Boris Godounoff, Gioconda, Siegfried, Don Giovanni, Otello, Manon, Boheme, Barber of Seville, Trovatore and Madame Butterfly. The roster of artists includes many from the Metropolitan, plus prominent local singers. Among "first appearances" with the San Francisco Opera will be those of Tibor Kozma, conductor, and Eula Beal, Cloe Elmo, Winifred Heidt, Inge Manski, Sara Menkes, Mario Binci, Max Lichtegg, James Schwabacher, Ferruccio Tagliavini, John Ford, Italo Tajo, Theodor Uppman and Vittorio Weinberg. Forty-nine performances in all will be given, twenty-nine at the War Memorial Opera House, San Francisco.

Concert season announcements are off the press: Opera Association Concert Division, Paul Posz manager, will open with attendance at two of the season's operas: Rigoletto and La Gioconda. Later attractions are Ballet Russe de Monte Carlo, Dorothy Maynor, Helen Traubel, Maryla Jonas, Robert Casadesus, Heifetz, James Melton, Christopher Lynch, Nelson Eddy, Leonard Warren, and the De Paur's Infantry Chorus.

The Celebrity Series, presented by Larry Allen and Dorothy Granville, opens Oct 27 with Ezio Pinza, basso, followed later by Harald Kreutzberg, dancer; the French Orchestra National (96 members, Charles Munch, conducting); the Vienna Choir Boys; Jan Peerce, Marian Anderson and Isaac Stern; also pianists Myra Hess, Moiseiwitsch and Rubinstein. "Extra attractions" listed are Horowitz and the Original Don Cossacks.

Crowds for Summer Events

During the summer outdoor music has been generously patronized in this rainless summer environment: Stern Grove, San Francisco, and Woodminster Park, Oakland, have offered Sunday afternoons of ballet, opera, orchestra and solo programs at popular prices. At Forest Meadows on the grounds of Dominican College (San Rafael) the Marin Music Chest presented Dorothy Kirsten, soprano; Mario Lanza, tenor; and Tossy Spivakovsky, violin, in Sunday afternoon recitals. At Montalvo, in the Santa Cruz

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Mountains, and at the Saratoga Foothills Club, the Alma Trio (Adolph Baller, Roman Totenberg and Gabor Rejto) have delighted large audiences with their series.

"Dollar Opera," long an ideal of Conductor Arturo Casiglia and the New Pacific Grand Opera, was launched on July 29 at the Opera House when a splendid performance of Rigoletto was given to a packed house. Vittoro Weinberg was in the title role; Ernest Lawrence, the Duke, and Splendora Merletti, Gilda. Peter Grimes, English opera by Benjamin Britton, with soloists, orchestra, and chorus almost entirely recruited from Stanford University campus and with Prof. Jan Popper conducting, was given a thrilling performance at the Opera House, after three performances at Stanford.

Quartets in Notable Series

Two major international quartets have enriched the summer music schedule of the San Francisco Bay Area: the Griller Quartet (Sidney Griller, Jack O'Brien, Philip Burton and Colin Hampton) with six concerts at Wheeler Hall, University of California campus, and four appearances at Stanford University; the Paganini Quartet (Henri Temianka, Gustave Rosseels, Roberte Courte and Victor Gottlieb) in a series of six concerts at Mills College, Oakland, and six at the Museum of Art, San Francisco. Egon Petri, pianist, assisted the Paganini group in the Bloch Quintet, the Schubert "Trout" Quintet and the Brahms f Minor Quintet.

Tcherepnine Scores

Alexandre Tcherepnine, composer-pianist, identified during the summer with Povla Frijsh, song interpreter, at Ross McKee's Music and Arts Institute, San Francisco, was heard in two garden recitals of his own compositions, one of which also presented Walter Larew, tympani, Mary Pasmore, violin, and Dante Perfumo, saxophone. Sonatas written for these instruments proved fascinating, as were the newer works of Mr. Tcherepnine for piano, admirably executed by the composer.

Winifred Heidt for San Francisco Opera

Winifred Heidt, contralto, will make her debut with the San Francisco Opera this month. In September and October Miss Heidt will sing in Carmen, Boris Godounoff and La Gioconda with the coast organization.

Peerce in Hawaii

Jan Peerce made his first concert appearances in Hawaii on Aug. 18, 20 and 21. The Metropolitan Opera tenor returned to the United States to sing in Madame Butterfly at the Hollywood Bowl on Sept. 2 and 3.

PRINCIPALS IN CARMEL'S ELEVENTH ANNUAL BACH FESTIVAL

L. to r., Willard Culley, Alan Robinson, horn players; Mrs. Gastone Usigli; Hazel Watrous and Dene Denny, founders and managing directors; William Harry, cellist; Whitney Tustin, oboist; Peter Roberts, baritone; Nannette Levi, violinist; Maxim Schapiro, pianist; Gabriel Bartold, trumpeter; Phyllis Moffet, soprano; Floyd Stancliff, flutist; Gastone Usigli, conductor; Janice Moudry, contralto; John May, flutist; Ralph Isbell, bass; Doris Kromann, soprano; Noel Sullivan, bass; Russell Horton, tenor; Julian Lieban, tenor; Ralph Linsley, pianist.

Carmel Holds Eleventh Bach Festival; Event Draws Music Lovers From Many States

CARMEL, CALIF.—The Eleventh Annual Bach Festival at Carmel-By-The-Sea, attracted music lovers from all over the country to the little seaside village. The small orchestra and choir, under the baton of Gastone Usigli, performed the music intimately, effectively, and even fervently. During the week of concerts the Sunset Auditorium was filled to overflowing with enthusiasts. The series, beginning on July 19 with the Gloria in Excelsis Deo from the B Minor Mass (sung by the Bach Chorus) was climaxed by the Mass given in its entirety by soloists, choir and orchestra on July 25.

Soloists Excel

The soloists of the Festival were Phyllis Moffet, soprano; Janice Moudry, contralto; Russell Horton, tenor; and Ralph Isbell, bass. Maxim Schapiro, pianist, gave a masterly performance of the Beethoven Concerto No. 4, and Ralph Linsley was the superb solo pianist in Bach's Fifth Brandenburg Concerto. Nannette Levi, violinist, whose chief appearance was in Bach's Concerto in E Major, demonstrated still greater accomplishments than last year, when she appeared in the Carmel Festival for the first time. The rich tone and technical prowess of this young player made her again one of the sensations of the Festival. Whitney Tustin, oboist, gave delight with his playing in the Second Brandenburg Concerto, while Gabriel Bartold, trumpeter, did a spectacular job in the Haydn Trumpet Concerto.

Excellent performances also were given by Cornelius Van Vliet, cellist; the violinist Ervin Mautner; Floyd Stancliff and John May, flutists; Doris Kromann, soprano; Charles Fulkerson, pianist; Noel Sullivan, bass; Willard Culley and Alan Robinson, horn players; Peter Roberts, baritone; and Julian Lieban tenor. Ludwig Altman, organist was heard on two afternoons in All Saints Church for the first time in the Carmel Festival. Other works performed were Non Sa Che Sia Dolore from the Cantata No. 209, the First and Fourth Brandenburg Concertos; Tu lo sai, by Torelli; Vieni che poi sereno, by Gluck; Concerto for two violins in D minor, by Bach; and Haydn's Cello Concerto in D Major.

B Minor Mass Festival Climax

All of the events led to the impressive mounting of the B Minor Mass on Sunday afternoon. Portions of the work which have hitherto been omitted in the Festival performances were now sung for the first time.

Dene Denny and Hazel Watrous, founders and directors of this Bach Festival, are to be congratulated on its success and on the musical achievements of this year's concerts. They share honors with Gastone Usigli, for without the devotion of these three the project would not have been possible.

DORA HAGEMEYER.

World Premiere for Maxwell Work

The Burbank Symphony Orchestra under Leo Damiani recently gave the world premiere of Charles Maxwell's Prelude and Scene for Orchestra and Orator, a setting of Mark Antony's oration from Julius Caesar. William Farnum delivered the words.

Carr-Snow Nuptials

Jane Snow, soprano, was married this summer to Nelson Drew Carr, architect. They will live in Albuquerque, N. M., and Miss Snow will continue to teach at the University.

Helena Lewyn Presents Pupils

Piano pupils of Helena Lewyn gave a recital on July 28 at the Baldwin Concert Hall, Hollywood, Calif. Numbers by Beethoven, Mozart, Chopin, Debussy, Liszt, Ravel were played by Noella Savoie, Ernestine Willis, Jack Atkinson, Joy Freeman, Peter Vogler and Edward Young.

Chapple Conducts in Seattle

Stanley Chapple, newly appointed head of the Music School of the University of Washington in Seattle, made his West Coast debut in two concerts on Aug. 17 and 18 in the University's Second Music Festival of Contemporary American Works. Conducting a chamber orchestra, Chapple presented works by Canfield, Cowell, Hart, Verrall, Berezowsky, Bloch, Miller, Hartley, Still, Effinger, McKay and Kechley.

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NADINE CONNER, soprano of the Metropolitan Opera, in Compton, Calif., with her son, Loren David and the latter's pet dog. (Photo by George B. Evans)

Stadium Sums Up 31st Season

Aug. 7, which ended the 31st season of the Stadium Concerts, brought the annual reckoning up, encouraging on the whole, considering that, of the 40 concerts projected, 11 had to be canceled because of rain. Two, called off on this account, were given another night; two others were stopped by a downpour in mid-program. Only 31 were given in full. The over-all attendance figure for 1948, despite uncertainties of the weather, was 325,000, compared to 360,000 of last season when only one cancelation took place. However, gate receipts this year did not nearly meet operative costs, and there was a deficit of $84,000. To make this up is the task of Mrs. Charles S. Guggenheimer and her associates, who nevertheless express themselves as gratified to have seen through to the finish a season so fraught with meteorological vicissitudes.

Schwieger Opens Sixth Week

The last three weeks held a vivid array of attractions, distinguished conductors and soloists, ballet and an opera in concert form. Hans Schwieger began the sixth week, conducting the orchestra in Weber's Overture to Euryanthe and Brahms' First Symphony. His interpretations showed him as a musician trained in a fine tradition. He was cordially welcomed by the 12,700 who attended. High light of the evening was Nathan Milstein in Brahms' Violin Concerto. Not only was his reading immaculate technically, but the depth and introspection of his musical concept deserves special praise.

The next two concerts were rained out, with the one on July 21 offering Beethoven's Fidelio Overture and two movements of the Eroica under Schwieger's baton. 9,500 were present when he conducted Arthur Benjamin's pleasant Overture to an Italian Comedy and Tchaikovsky's Symphony No. 4. The second half was given over to the First Piano Quartet—popular through their nationwide appearances over NBC—which entertained the audience with their familiar piano arrangements.

Maynor in Stadium Bow

One of the high points of the Stadium season was the first appearance there of Dorothy Maynor in arias by Mozart, Debussy and Charpentier. She enthralled an audience of 12,300 which insisted on encores—two songs by Richard Strauss and an unaccompanied spiritual, The Crucifixion. The conductor of this evening was Robert Lawrence who, in Berlioz' Symphony Fantastique, proved himself a sensitive and imaginative musician. The other orchestral offerings were Three Pictures from Mother Goose by Ravel and Introduction and Wedding March from Le Coq d'Or by Rimsky-Korsakoff.

Mitropoulos Presents Tosca

A concert performance of Tosca was this year's operatic event at the Stadium. With his suggestive power, Dimitri Mitropoulos conducted this veristic opera as if it was a great symphonic work. This treatment necessarily caused changes in tempo which did not follow the usual tradition. Mitropoulos' version was fascinating, though it remains questionable to this reporter whether a work such as Tosca, which relies heavily on stage action belongs on the concert platform. The conductor's devoted cohorts in his task were Eleanor Steber in the title role, who sang with great intensity but sometimes overtaxed her vocal resources, John Brownlee, musically reliable and always commendable as Scarpia, and Louis Roney as Cavaradossi, making his Stadium debut. The new tenor with his fine vocal ability, will be a welcome addition to the American operatic stage. George Cehanovsky, Lester Englander and Jean Herman completed the cast. H. W. L.

Parade of Soloists

Enrico Leide took over the baton on July 28, and the next night presided over an all-Tchaikovsky program featuring Carroll Glenn, violinist, and Eugene List, pianist. Both drew much applause from an audience of 16,000, Miss Glenn in the Violin Concerto in D, and Mr. List in the Piano Concerto in B Flat Minor. Both were recalled for encores, and finally joined their talents in Bach's God's Time Is the Best.

The ballet evening of Alicia Markova and Anton Dolin, practically an annual feature by now, drew a large and appreciative throng. The two were billed with Ana Ricarda. Richard Korn conducted.

The last week, with several conductors, started off with Alexander Smallens on the podium, and two young and attractive soloists, Frances Magnes, violinist, and Marisa Regules, pianist, both making their Stadium debuts. The former was heard in Lalo's Symphonie Espagnole, which she played with notable beauty; Miss Regules' keyboard brilliance was set forth in the Schumann Piano Concerto.

Amparo Iturbi, pianist, won a success on Aug. 4 in the Liszt Concerto in E Flat Major for Piano and Orchestra. Leide returned to conduct.

Popular Programs in Grand Finale

The season closed with a flourish in two popular programs, A Night in Old Vienna, with Polyna Stoska, soprano (Stadium debut), and Mario Berini, tenor singing in three-quarter time and Robert Stolz directing, and a Rogers and Hammerstein Festival, led by Mr. Smallens, and featuring Gladys Swarthout, Annamary Dickey, Thomas Hayward and Robert Weede, and a chorus of 40 voices from the Allegro ensemble directed by Crane Calder. Miss Dickey and Mr. Hayward were making their first Stadium appearances. 20,000 said farewell to the 1948 series, and Mrs. Charles S. Guggenheimer, the beloved "Minnie" of the Stadium, bade the audience godspeed, with her thanks for their loyal attendance.

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Philharmonic-Symphony Starts Tour September 20

The New York Philharmonic-Symphony will start a two-week preseason tour under Leopold Stokowski on Sept. 20. The tour is sponsored by Columbia Records, Inc. for which the orchestra now records exclusively. Before returning to New York the orchestra will have played in 13 cities; Syracuse, Cleveland, Detroit, Chicago (Sept. 23 and 24), Madison, Milwaukee, East Lansing, Columbus, Buffalo, Utica, Rochester, Boston and Portland.

In the spring, after the New York season, the orchestra will again go on the road for a fortnight. The fourteen concerts, from April 18 through May 1, and divided between conductors Bruno Walter and Leopold Stokowski, will be given in White Plains, Richmond, Columbia (S. C.), Atlanta, Spartanburg, Knoxville, Birmingham, Chattanooga, Roanoke, Bloomington, Cincinnati, Toledo, Pittsburgh, and Washington, D. C.

The Philharmonic-Symphony opens its 107th year in New York on Thursday evening, Oct. 7, at Carnegie Hall, under Dimitri Mitropoulos who will conduct the first eight weeks. Musical Adviser Bruno Walter will return to the orchestra the opening week of December.

Nat'l Orchestral Assn. Surveys Members' Placement

In a survey of 37 of the most important orchestras of the country, the National Orchestral Association announces that 300 of its former accredited members were included in the personnel of these orchestras, 90 of whom occupied first desk positions. Increase over last year's survey is as follows:

1946-47—236 members in 31 orchestras —79 first desks.

1947-48—300 members in 37 orchestras —90 first desks.

The National Orchestral Association is a training orchestra and a membership organization deriving its sole financial support from contributions and donations of its members. Members only are privileged to receive seats for concerts given by the orchestra at Carnegie Hall each season. It is hoped that public support will be evidenced through increased membership subscriptions to the concerts and work of the association. For 1948-49 four concerts are scheduled, Nov. 8, Jan. 10, Feb. 28 and April 18. Rehearsals begin Oct. 4, auditions take place the last two weeks in September.

For application blanks for membership in the training orchestra, or for membership subscriptions, address: National Orchestral Association, 119 West 57th Street, Room 903, New York 19, N. Y.

"New Look" for Carnegie Hall

When Carnegie Hall re-opens for the new season on Tuesday, Sept. 14, patrons will see that instead of the tan and red stencilled design the walls have been repainted a uniform tone of mulberry. All horizontal trim has been painted off-white, while the interiors of the first and second tier boxes have been done over in a rich blue. The vast expanse of ceiling, previously white, has also been repainted the same rich mulberry as the walls. Only the center circular dome remains white for contrast and to add to the efficiency of the new lighting.

CHARLES L. WAGNER
and Edward W. Snowdon have announced two opera tours for 1948-49. They will send out a company in Gounod's Romeo and Juliet on a 10-week tour of 11,000 miles beginning Sept. 27. On Feb. 15, their production of Rossini's Barber of Seville, in George Mead's English adaptation, begins an eight weeks' itinerary. (Photo by Abresch)

The several white railings along the upper side walls are blended into the wall through the use of the same mulberry paint; they are now inconspicuous, which is the objective Robert Simon, president of Carnegie Hall, and the architects, Kahn & Jacobs, had in mind. The stage has been repainted a neutral gray and new contours are achieved through treatment of the rear side walls and ceiling and the hanging of new side drapes designed especially to meet acoustical requirements as expressed by several orchestral conductors. A new finish enlivens the stage floor. Completely new installations in the dress circle now provide patrons of that section with a lounge and refreshment bar of their own, as well as enlarged, attractive rest rooms. Much of the dress circle and balcony has been recarpeted, as well as the first tier of boxes and grand staircases. (The second tier was recarpeted last summer.) The wheel chandelier at the entrance to the Main Floor Gallery Bar and Restaurant has been replaced by modern, flush-with-the-ceiling, lighting fixtures. The management has also had the stone front of the building on the 57th Street side steam-cleaned. Value of these and other improvements is close to $100,000.

15 Booked for New Series

Fifteen events are listed for the new Carnegie Hall Twilight Series, Sunday 5:30 dates for the coming season with the first half-hour of each to be broadcast by WQXR. Since the announcement of the series in July, the following bookings have been made: Oct. 10, Leonid Hambro, pianist; 31, Norman Atkins, baritone; Nov. 14, William Yarborough, violinist; 21, Frederick Marvin, pianist; Dec. 5, Dessoff Choirs; 12, Everett Fritzberg, pianist; 19, Berl Senofsky, violinist; Jan. 2, Vronsky and Babin, duo-pianists; Feb. 13, Jeanne Mitchell, violinist; 20, Shirley Trepel, cellist; 27, Marc Brown, violinist; March 6, Heida Hermanns, pianist; 20, Arlie Furman, violinist; 27, William Masselos, pianist; April 10, David Soyer, cellist.

Some Sunday dates at this hour are unavailable to the series. Burton Holmes will give his Travelogues, Jan. 9 through Feb. 6, and the period is assigned on Oct. 24 to a lecture by Norvell.

PROTAGONISTS IN PREMIERE.
Dr. William Revelli, conductor of the University of Michigan Concert Band, and Floyd Werle, piano student, working on the solo part to Concerto in Jazz by Donald Phillips which the band introduced and featured on its summer tour. The concerto, arranged for solo piano and band by Philip J. Lang, is being published by Mills Music, Inc.

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CARRS AND STARS.
Nancy Carr, soprano, and James Melton, after their appearance as guest soloists on "Harvest of Stars," CBS broadcast, at the Chicago Civic Opera House. With the artists are the soprano's parents, Mr. and Mrs. Harold L. Carr of Maywood.

IN OUR MAIL BAG

In Re the Metropolitan

New York, N. Y.
Aug. 24, 1948

To the Musical Courier:

The Metropolitan Opera management today announced that it would hold its 1948-49 season, after a period of uncertainty. However, their difficulties are by no means finally resolved.

The chance of an operaless season in the historic house caused a large-sized tempest, not only over the tea-cups but in conservatories, studios, public conveyances (where the merest strangers seized upon each other and entered into fervid discussion), in the conference rooms of Union and City officials, on Wall Street and in The Bronx.

It has evoked again the consideration of State subsidy or Government ownership. In this country, it has been profitable for some years and practicable to encourage group or private promotion. While a Ministry of Fine Arts is an addition to a country's Cabinet, the recent years of "youth movements" and governmental sponsorship of fads and fancies makes the distinguished conduct of artistic affairs debatable. Perhaps, however, the Metropolitan Opera would suffer no greater loss of dignity in becoming politically involved than it has in its connection with radio commercials. Certainly the resultant publicity of the latter tie-up has promoted the knowledge and popularity of the lyric stage; and has increased its vogue and its audience.

Something drastic must be done to check and change and consolidate the inherent value and the equity of the Metropolitan. One cannot help pointing out that the managers of such touring companies as Gallo's San Carlo and Charles L. Wagner's troupes, with no inherited equipment or supplies to draw upon, send out excellent singers, comply with union regulations and repeat year after year with continued success.

The issue is widely spread for public survey. The questions and problems are not entirely of union settlement and operating deficit. The root of the matter is a deep one. Care, patience, affection and sacrifice are requisites in the opera's future.

Very truly yours,
A READER.

Orchids for Opera

San Salvador,
El Salvador, C. A.,
August 16, 1948

To the Musical Courier:

I thought your staff and readers might be interested in some highlights of the opera tour some of us are making in Central America.

Helping revive opera in El Salvador and Guatemala has been an exciting and most gratifying experience.

While it is extremely doubtful that the belabored Metropolitan could draw upon events here to find solutions for its problems, the fact remains that here they had to overcome many apparently insurmountable obstacles to get the curtain up.

Choruses recruited entirely from native populations—rich and poor, Indian and mixed blood—none of whom could read music and had to be taught by rote. Yet chorus work was as perfect as I have ever heard. The orchestra, the same Guatemala Symphony with which I appeared last spring, thoroughly enjoying itself. During tacit passages, the members stand on their chairs and watch proceedings on the stage. Very poor stage sets and terribly inadequate lighting facilities. To overcome these, the lights are focused on the faces of the artists and a certain illusion created that enhances the cardboard sets. Much praise due conductors, Miguel Sandoval and Michael Kuttner, for their great artistry.

The public has been very appreciative. And what a public! The patrons arrive in limousines and jalopies; in donkey-drawn and oxen-drawn carts. Some wear gowns that would be the envy of Diamond Horseshoe regulars; some are shoeless and drape their bodies in tattered shawls.

These people are the most devoted admirers an artist could imagine. After my opening Gilda, I received no less than four bouquets that contained 12 orchids each! The senders come from all walks of life, including a nursemaid, whose employers had entertained me.

The revival of opera, after a two-decade lapse, has certainly been a success! So much so that Costa Rica also wants in toto the principals of our group, which includes Gulio Gari, Irma Gonzales, Daniel Duno, Ivan Petroff and myself.

Yours sincerely,
VIRGINIA MACWATTERS.

Boogie-Woogie for Piano Students?

New York, N. Y.,
August 12, 1948.

To the Musical Courier:

Keeping the student interested in piano study is an ever-present problem to teachers. I wonder if, instead of the pupil being to blame, it is sometimes the fault of the teacher? Too often the pattern is something like this:

Scene: a modern American home. Dad has just driven up in his new "Forty-niner" after having heard on his car radio a lecture on atomic energy. He greets mother who is still enthused over a new recipe seen on the Television Cooking Class Program. Brother is tinkering with his model jet-propelled aircraft. And sister? She is at the piano practising The Robin's Return.

Poor sis! Because her piano instructor is still teaching the same material that he himself once learned as a beginner a generation ago, sister is not enjoying the benefits of the latest pedagogical advances in piano study.

Present day teaching methods have kept pace with modern scientific developments. Household forms of entertainment such as the radio, phonograph and television supplement the study of a musical instrument. Students are eager to play the tunes they hear and enjoy every day.

With these facts in mind, the modern publisher of educational music has placed within the scope of the early grade piano student easy arrangements of the type of such popular classics as Pavanne, Narcissus, Stardust and the sensational Sword Dance. They have simplified them because it is a well known fact that the average beginner has slim chance of ever attaining the fourth or fifth grades.

Broadly speaking, simplifying a piano piece implies merely the reduction of its harmonic and rhythmic content to its basic structure with avoidance of doubled notes and too rapid rhythmic figures. A skillful piano transcription may be classed as a work of art, and preserves the musical merits of the original. Also, present day composers of original educational piano material seem to have the knack of catching the pupils' interest, and of giving "*something* new under the sun." Witness Hazel Cobb's Pie Method, Guy Maier's Thinking Fingers. The writer's own Let's Play Hobbies was written with this in mind.

Modern early grade piano pieces tend more and more to take on the aspects of the popular songs of the day. Thus, why should not progressive-minded teach-

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ers offer their students pieces based on Swing, Boogie Woogie, or Latin American dance figures? They do this in the knowledge that living in this post-war world means a gradual relinquishment of long-cherished but thoroughly outmoded traditions in music education.

Yours sincerely,
STANFORD KING.

About New Weill Score

Manomet, Mass.,
August 17, 1948.

To the Musical Courier:

Concerning the new Kurt Weill opera, Down in the Valley, which I premiered at the Indiana University School of Music on July 15, I noticed a difference of opinion in the August issue of MUSICAL COURIER between the critic's report of the actual performance of the work and the New Publications reviewer's impression of the piano score of the opera.

Unfortunately, most reviewers make the mistake of judging an opera performance from the symphonic point of view. During the twelve years in which I conducted opera throughout Europe, I found that the only way to tell the intrinsic worth of any operatic work is to see the full orchestra score. To me the strength of any opera lies in the synthesis between the music and the plot. I consider the music of the Kurt Weill opera the perfect support for the story. Of especial interest is the use of the orchestra to underline the mood of the dialogue. Dialogue transforms into song and song melts back into dialogue without the listener even being aware of the change.

Down in the Valley has brought to life the folk tales of the southern United States in the same way that Wagner's Ring Cycle has immortalized the sagas of the old Germanic tribes. For eleven years while with the Houston Symphony, I lived with these people in the South and I know how well Mr. Weill has translated their life and mores into his opera. Too many of us associate the folk songs of this region with the Negro race alone, without taking into consideration the many wonderful white folksongs of Tennessee, Kentucky, Alabama and Texas. Mr. Weill has written an American folk opera and when seeing it we should not expect to see anything like Tristan and Isolde or Pelleas and Melisande. I might add also, that there is no trace of Hollywood in this opera.

The wonderful criticism received by the opera from the Indiana, Illinois, Kentucky, New York and Ohio critics, and the deafening ovation by the audience at the premiere performance prove to me that this opera has originality and audience appeal.

Sincerely yours,
ERNEST HOFFMAN.

Mme. Backhaus Identified

New York, N.Y.
Aug. 18, 1948

To the Musical Courier:

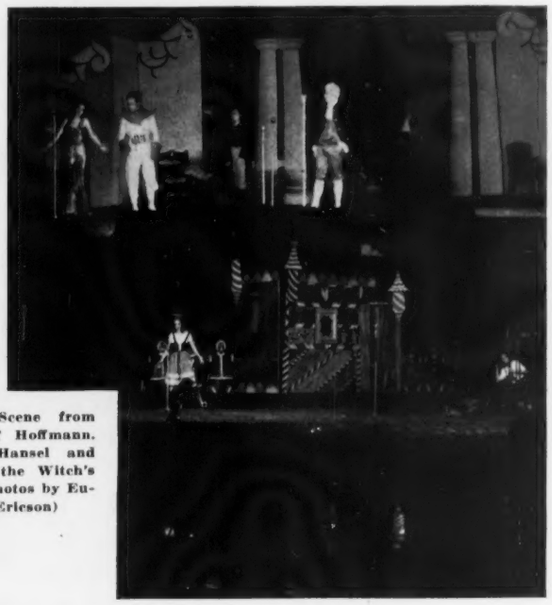
In the August issue of the MUSICAL COURIER, in the large cut of the Moszkowski Benefit, 1922, which was one of the illustrations of the article giving excerpts from Harold Bauer, His Book, several of the people were unidentified. I thought you would be interested to know that the questioned lady in the middle row at the right of Prof. Wilhelm Backhaus is his wife, Mme. Backhaus.

Yours sincerely
HILDA B. CREVENNA.

Bartok Grave to Have Marker

In response to a letter from Mr. G. D. Hackett which appeared in the August issue of The MUSICAL COURIER, a group of friends and admirers of Bela Bartok have arranged for a marker to be placed on his grave at Ferncliff Cemetery, Hartsdale, N.Y. This will be a simple bronze tablet which will be completed in time for the third anniversary of Bartok's death, Sept. 26. In accordance with the wishes of the late composer, no ceremony will take place at the grave, but several radio broadcasts will commemorate the anniversary. David Randolph will devote his program of Music for the Connoisseur over WNYC to unusual Bartok recordings, including excerpts from the quartets and the composer's performances of his own compositions for piano. WQXR will also pay a tribute and some of the networks have as-yet-unannounced programs in preparation.

On Sept. 5, WOR wil broadcast Bartok's Roumanian Dances, Folk Dances and The Miraculous Mandarin, played by the station's symphony orchestra under Sylvan Levin.



(Above) Scene from Tales of Hoffmann. (Below) Hansel and Gretel at the Witch's House. (Photos by Eugene Ericson)

INTERNATIONAL FRIENDSHIP GARDENS OPERA FESTIVAL,

held for its sixth consecutive year at Michigan City, Ind., under direction of Anna Fitzu, presented Hansel and Gretel, July 24, and Tales of Hoffmann, Aug. 7. The cast for the first included Muriel Lawrence, Lois Gentile, Algred Brazis, Ilma Bayle, Vera Jeske, Evelyn Orland, Yvette Solomon, Pat Maxwell, Genevieve Davey; for the second, Herbert Moulton, Ray Erickson, Suzanne Sten, Clarence Hoffman, Muriel Lawrence, Bernard Cantor, Helen Clare Snow, Stefan Kozakavich, Charles Rule, Dorothy Santopadre, Virginia Dolan. William Fantozzi conducted Hansel and Gretel, Alexander Aster, the Offenbach work. Ballet by Beldon Starr and Company.

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Pianist Plays American Works

Ramon Gonzalez, pianist, has played the Ballet Suite of Thomas Simmons at two recitals in Washington, D. C. Next season he is to play the Sonata for Violin and Piano by Alba Rosa Victor, resident composer, and also her Sonata for Piano (first performance).

Jean Renolt Residing Here

Jean Renolt, French pianist, has taken up residence in New York, and, besides making solo appearances, will act as accompanist and coach for various artists in 1948-49. He also teaches.

Mr. Renolt, a graduate of the Paris and Brussels Conservatories, studied piano with such masters as Alfred Cortot and Arthur de Greef, pupils of Franz Liszt. At the age of 12 Jean Renolt gave

JEAN RENOLT

command performances at the Royal Palace of Belgium for the late King Albert, and also was heard in Belgium, France, Holland, Switzerland and Germany and on the radio in Paris and Brussels. Later he lectured and wrote articles on musical history; also composed for radio. On a previous visit to America, he lectured at Columbia University.

During the war Mr. Renolt was in the Intelligence Service of the American Army and participated in the French Resistance. He gave piano recitals for the benefit of the American Red Cross. One of the concerts in England was attended by the King and Queen. His last European recital was given recently at Chartres, France.

ARRIVING AT ACCRA, GOLD COAST,

West Africa, Etta Moten, mezzo-contralto, and her husband, Claude Barnett, director of the Negro Associated Press (second from left), were met by, l. to r., Lilli-Costello, public relations officer; John Dixon, P.R.O. and editor of the Gold Coast Bulletin; Edwin Smith, American Consul. Miss Moten sang at King George V Auditorium under the Patronage of Sir Allan Burns, Governor of the Gold Coast, and to the entire colony over the radio-rediffusion system. Miss Moten has returned to Chicago from Tallahassee, Fla., where she was a guest member of the faculty of the Creative and Practical Arts Institute of Florida A. & M. College for the four weeks workshop. She gave a formal concert in Lee Auditorium with George Pierson at the piano; and a lecture-travelogue on Africa Today, with pictures of her recent 21,000 mile air trip to Liberia, Leone, Gold Coast, Nigeria, French Ivory Coast, Dahomey and French Togoland. (Photo by West African Photographic Service)

Conley in Cincinnati

Eugene Conley, tenor, appeared with the Cincinnati Summer Opera in Faust, Martha and Madame Butterfly. Mr. Conley recently returned from performances at the Royal Opera House in Stockholm, Sweden, and recorded music from Faust for Columbia Motion Pictures in their film of this opera, made in Rome.

PASSED AWAY

FRANCESCO PELOSI, 53, general manager and artistic director of the Philadelphia La Scala Opera, met death from a heart attack on Aug. 2. He was in his car at the time, on his way to his summer home in Hammonton, N. J. Mr. Pelosi, born in Italy, came to this country at the age of 12. He had directed opera for 27 years, his affiliations including the Civic Grand Opera, Florentine Grand Opera and National Civic Opera. He was former general manager of the Pennsylvania Grand Opera. He leaves his wife, two daughters and two sons.

FRANK WITMARK, 70, one of the six Witmark brothers, all former members of M. Witmark & Sons, music publishers, died on Aug. 5 during a visit to Weehawken, N. J. Mr. Witmark composed the music for The Zenda Waltz, the Camilla Waltz and others, and scores for several musical comedies before the turn of the century. In the family firm, he had been in charge of the professional department.

PAULINE GROBANI, 39, pianist and accompanist, passed away in New York at Memorial Hospital on July 2. She was the wife of Benjamin Grobani, baritone, with whom she made many concert tours as piano soloist and accompanist. In recent years Mrs. Grobani was active in musical circles in Baltimore and Philadelphia. Besides her husband, she is survived by a son, Anton, and daughter, Nina.

FELICE HAUBIEL, secretary and general manager of The Composers Press, died on July 21 at her New York home. Miss Haubiel and her brother Charles founded The Composers Press, a non-profit organization to promote American composers, 14 years ago. She leaves her brother and two sisters, Mrs. Fritzie Taylor and Mrs. James S. Morey.

SERGIO FAILONI, 58, Italian conductor of the Budapest Opera who fled here from Mussolini in 1928, died of a stroke on July 25.

FRANCESCO SPETRINO, 91, director of Vienna's Imperial Opera House from 1908 to 1915, passed away in Rome on July 25. He had also conducted in America, and was composer of operas and ballet music.

VICTOR POLATSCHEK, 53, first clarinetist of the Boston Symphony and musical adviser of the Edward B. Marks Music Corporation Wind Library, was stricken with a heart attack and died on July 27, shortly before he was to have played in the Berkshire Festival. Mr. Polatschek is survived by his widow and a sister.

JOSEPH ALLARD, 71, dean of the piano department of the Philadelphia Musical Academy, died on Aug. 5 in Philadelphia General Hospital.

CLINTON PARKER, ex-president of the Town Hall Club, prominent banker and business man, died on July 30 in Kingston Hospital, Kingston, N. Y. Mr. Parker, a pioneer in broadcasting, had the first personal interview programs on the air, under the name of Clinton Woodbridge, and appeared with the Ervine Players in the first radio plays. He was identified with many artistic and philanthropic organizations. The night before his death, he and his wife, Mildred Dilling, harpist, had attended the concert of the Woodstock String Quartet in Woodstock, where they had their summer home.

FELIX WINTERNITZ, 76, violinist, died on Aug. 20 in Cambridge, Mass. Mr. Winternitz, a prominent concert figure here and abroad in the early years of the century, had to retire from these activities about 40 years ago because of a leg injury. He subsequently devoted himself to teaching at the New England Conservatory of Music and later as a private teacher in Boston and New York. Mr. Winternitz was also a composer, and several of his violin compositions were played and recorded by Fritz Kreisler. He leaves three sons and a grandson and granddaughter.

VECHESLAV SWOBODA, 58, ballet master and former first dancer of the Russian Imperial Ballet, died on Aug. 23 at Roosevelt Hospital.

OSCAR FERNANDEZ, 50, Brazilian composer, passed away in Rio de Janeiro in August. Founder and director of the Brazilian Conservatory of Music, he also conducted a number of concerts of modern music, chiefly by Latin-Americans. Among his hundred published works were Piano Trio Brasileiro, an orchestral work on Brazilian themes called Suite Brasileiro, Suite Sinfonica Sobre Tres Temas Populaire, Twilight in the Country, Song in the Afternoon, Dansa dos Tangaras.

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Brevard Festival Draws Many to Blue Ridge Region

BREVARD, N. C.—The recently established Brevard Music Foundation in the Blue Ridge Mountains of North Carolina is drawing attention from all over the country. The Foundation is a non-profit, civic and educational institution which has as its purpose the bringing together of highest quality performances and the best musical instruction to Southern youth and Southern audiences.

Project Covers 2 Enterprises

The project embraces two already highly successful musical enterprises, the Transylvania Music Camp and its adjunct, the Brevard Music Festival Association. The 12-year-old camp was brought into the Blue Ridge region five years ago by its founder and director James Christian Pfohl, head of the music department of Davidson College and one of the South's best known music leaders. The Association, an outgrowth of the camp, three years ago began to sponsor an annual music festival under the leadership of Mrs. Henry Carrier of Brevard, now president of the new organization.

Largest Crowd Attends

This year's festival on two weekends —August 13, 14, 15 and 20, 21, 22— brought together the largest crowd yet to attend this series presented by the 70-piece Festival Symphony Orchestra under Mr. Pfohl. Five prominent artists were featured, Mary Bothwell and Frances Yeend, sopranos; William Hess, tenor; Tossy Spivakovsky, violinist; Joseph Battista, pianist. To this high altitude, with its magnificent scenery and cold nights, came people from all over the nation, some from Texas, California, Michigan and New York, and many from the South. The open auditorium on the camp grounds, which was enlarged this year, was filled to overflowing.

Protagonists Win Plaudits

The orchestra, which is the heart and soul of the festival, opened with an all-Tchaikovsky program, and played throughout the entire series of events. At the first Saturday concert, Mary Bothwell earned plaudits for her singing of Wagner excerpts, Elsa's Traum from Lohengrin and the Prelude and Liebestod from Tristan and Isolde. An orchestral novelty was Don Gillis' Symphony No. 5½. Joseph Battista scored in the Chopin Concerto No. 2 in F Minor, op. 21 at the Sunday matinee.

The Friday of the second weekend brought Miss Yeend success in two groups by Mozart, Weber, Obradors, Carnevali and Gounod. The Beethoven Concerto in D for Violin and Orchestra was Mr. Spivakovsky's fortunate choice on Aug. 21, and at the final concert Mr. Hess won approbation singing Haydn, Cilea and Bizet numbers.

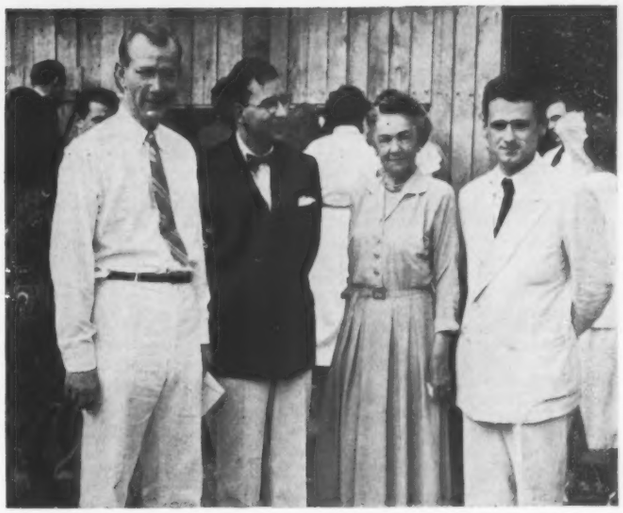
Each of the five concerts was given before capacity audiences. It is felt that the festival has proved its value and the enthusiasm of audiences and consistent interest of all concerned insures a lasting project.

Music Camp Flourishes

Transylvania Music Camp had an enrollment this summer of 135 advanced students, with a faculty and staff numbering approximately 60, representing such schools and organizations as Eastman, Oberlin, Juilliard, Curtis Institute, Ballet Theatre, Ohio Wesleyan, National Symphony, University of Michigan, Dallas Symphony, New Orleans Symphony, Philadelphia Orchestra, Little Symphony Society of New York, Ballet Russe, Stetson University, Davidson and Queens Colleges and other organizations. All classes, rehearsal work, recitals and concerts were open to the public and attended by large audiences.

Three days each week brought programs by the faculty artists and camp organizations, including the Daily Choir, Transylvania Symphony Orchestra, the Faculty Staff Orchestra, and the Concert Band. Twice each week radio programs were broadcast.

LUCILLE K. BOYDEN.



PROMINENT IN THE BREVARD FESTIVAL

L. to r.: Norman Lamb, assistant conductor of Festival Orchestra (principal violist for National Symphony during winter season); James C. Pfohl, conductor; Mrs. Henry Carrier, president of Brevard Foundation; Leo Panasevich, concertmaster of Festival Orchestra (during winter season concertmaster of Ballet Russe.) (Photo by John M. Stewart)

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NEW PUBLICATIONS

The Twelfth Annual Prize Song Competition, sponsored by the Chicago Singing Teachers' Guild, for the W. W. Kimball Prize of $100 has been announced. Manuscripts should be mailed not earlier than Oct. 1, nor later than Oct. 15, 1948, to John Toms, School of Music, Northwestern University, Evanston, Ill. A contest for the best orchestral piece written by a Queens resident or student has been announced by Supreme Court Justice Charles S. Colden, chairman of the Queens Golden Anniversary Committee. The prize winning composition will be awarded $100. Manuscripts should be submitted to Castellini at Queens College, Flushing, N. Y., not later than Dec. 1, 1948, the winner will be announced on the 31st of the month. No award will be made if none of the compositions submitted is worthy of performance . . . For a pianist's award of $250 see the review of Mikeshina's Ballade for piano.

Douglas Moore, head of the Department of Music at Columbia University and composer, has signed an exclusive contract with Carl Fischer . . . The new Vaughan Williams Symphony in E Minor (No. 6) that was premiered at the Berkshire Music Festival this summer is available through the Fischer Rental Library and the full score will be for sale in this country later in the fall . . . Col. Charles A. Wall, vice-president in charge of finance and treasurer of Broadcast Music, Inc., was decorated by the British government for wartime services. Col. Wall was an executive of NBC before joining BMI last year . . . The Misses Juanita Erickson and Mary Hunt have been added to the sales and educational staffs of Mills Music. This firm has signed a new contract with Joseph Wagner, Duluth Symphony conductor who has just completed his second year as director of the St. Paul "Pops." Besides the Fantasy which is being published by Mills, the firm has also contracted for a song, Look to the Lightning, Two Silhouettes for violin and piano, and a Scherzo for bassoon . . . Gaby Casadesus played the first performance of Robert Casadesus' Concertstuck for piano and orchestra on Aug. 12 with the National Orchestra in Paris . . . Jascha Horenstein will premiere Jacques Ibert's new work for orchestra this fall with the Paris Conservatoire Orchestra . . . The Asociacion Musical Manuel M. Ponce, A. C. has been formed with Jesus Estrada of Mexico City as President. The organization will have charge of all the Ponce compositions and arrange for their publication and distribution.

Books

DARIUS MILHAUD, by Paul Collaer. N. V. de Nederlandsche Boekhandel, Antwerp, $6.

This study of Milhaud, a 234-page publication in French by the Belgian Society of Musicology, is distributed in this country by Marie Valois, 41 Central Park West, New York City. Paul Collaer, the author, is musical director of the Belgian State Radio's Flemish Division, and he has the enthusiasm and musical knowledge to see him through some 240 pages of eulogistic comment. The emphasis, in this handsomely printed and illustrated book is on Milhaud the musician rather than Milhaud the man (though there is some information about the latter). Collaer begins with a description of Provence, where Milhaud was born, since it is Collaer's thesis that "most of the representative artists of Provence have translated in their works, like a synthesis, the characteristic signs'" of Provence.

Collaer, while admitting that not *everything* Milhaud has written is a masterpiece, holds the composer in the highest esteem "The music of Milhaud is not objective but spiritual; in essence, religious." Milhaud is "a lyric poet who expresses himself in music . . . Authenticity and faith are the mark of Milhaud's art . . . He tells us the poetry of the sea, the grandeur of love, the grace of flowers, the power of destiny, the glory of God . . . The author of *Orestes* is not only a great musician. He is above all a man . . . It appears certain that Darius Milhaud is the composer who has contributed most to the establishment of a contemporary lyric theatre." Collaer supplies thorough analyses of Milhaud's style, technique, and language. He warns against judging the Frenchman's music from piano reductions, since one cannot from them get an idea of the nuances, independence of lines and harmonies. Special attention is paid to the stage works. For those who can read French, this book is the most complete and documented study of Milhaud anywhere available.

GEORGE FREDERIC HANDEL, by Newman Flower (new edition). Charles Scribner's Sons, N. Y. $6.

First published in 1923, Sir Newman Flower's biography of Handel is a standard book on the subject. The author, in a note prefacing the new edition, states that recent Handelian research has been incorporated into the text. Although this is not a definitive study—there is little mention, for instance, of any Handel works outside of the operas and oratorios—much information is present and Flower presents his material in a lively manner. He, indeed, is quite a stylist; and while he sometimes goes off the deep end in relation to speculations about Handel's character, his enthusiasm for the subject and his knowledge of the period and the curious people who lived in it make for reading that is entertaining as well as instructive. There are many illustrations of the composer and his milieu.

SHOSTAKOVICH, by Ivan Martynov. Philsophical Library, N. Y. $3.75. Translated from the Russian by T. Guralsky.

This book was written in Moscow before the recent furor there about the Shostakovich Ninth. It is hardly a scholarly volume, being a paean to the composer's ability as a people's musician. Colored by Marxist philosophy, it tells of the composer's early works, his emergence as persona grata to the government, and mixes all this with some biography. Mr. Martynov can hardly be described as a literary stylist, but he obviously worships Shostakovich and writes glowingly about his works. A list of opus numbers up to 70 is appended.

EDUCATION FOR MUSICAL GROWTH, by James L. Mursell. Ginn and Company. $3.50.

Mr. Mursell is among America's top educators: one of the most progressive, one of the broadest in view. His latest book, Education for Musical Growth, deserves careful reading by teachers (of instruments and theory as well as "appreciation" teachers in the school systems), by music lovers in general, and by students. The book is crammed full of data, and is not exactly easy reading, but once the central idea is obtained it is virtually impossible to refute, even if details here and there can be argued.

Briefly, Mr. Mursell contrasts developmental teaching (which he favors) with mechanistic teaching (which he doesn't). He pleads for an understanding of relationships, for an appreciation of the fact that music is nothing more or less than "wordless poetry." He discusses the growth in musical awareness, initiative and discrimination. The latter chapter is one of the most valuable in the entire book, and the good sense with which he treats of the child in relation to "classical" music is something unique in education. In the progress of the text, Mr. Mursell treads on some toes, makes some rash statements (the remarks about Berlioz, on page 180, for instance), and is certain to have the entire professional body of singing teachers on his neck before long. The latter part of the volume indicates the content, organization and administration of what Mr. Mursell considers an adequate developmental program.

A HISTORY OF MUSICAL THOUGHT, by Donald M. Ferguson. Appleton-Century-Crofts, Inc., N. Y. $6.50.

Designed primarily as a college text, this book was first published in 1935. The preface states that it is aimed at college students and also to the "general reader who is interested in penetrating beneath the surface. . . . It is first of all a text-book in the history of music; but it gives also an expanded view of the field more narrowly covered by the many current books on music appreciation." Mr. Ferguson's approach is that of the scholar. There is no sugar-coating here, the text is not written down, and the book is not one that can be skimmed over. It is especially strong on medieval and pre-Bach music; the author evidently figured that other books have taken care of the post-Bach-classic-romantic-modern periods. Naturally the latter periods are discussed, though it is clear that Mr. Ferguson's greatest love—and the area of his greatest concentration—is the middle and late middle ages.

Piano Concerto

PIANO CONCERTO, Op. 54, by Robert Schumann. Facsimile Reproduction for the First Edition (solo part), with Preface and Foot-notes by Harold Bauer. Carl Fischer, Inc., N. Y. $1.75.

Since there are any number of modern editions of Schumann's Piano Concerto, it was an interesting idea for Fischer to bring out a facsimile reproduction of the first edition. In Harold Bauer's own words, such a version "should satisfy the natural curiosity of those who are interested in seeing the engraved page exactly as the composer left it and who are inclined towards the view that all later editions are likely to present a distorted version of the original. To others, it may suggest on the contrary the desirability of obtaining from experienced performers and scholars a guide to interpretation and an elucidating of such points as seem ambiguous or incomplete." The present edition also contains, bound separately, a reduction for second piano by Adolf Ruthardt. In the facsimile section, obvious misprints have been indicated in footnotes.

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For Orchestra

TROIS POEMES JUIFS, by Ernest Bloch. G. Schirmer, Inc., N. Y. Study Score, $1.50.

This edition is No. 42 of Schirmer's Study Score Series. The music dates from 1913, forming one unit of a series of works in the Jewish idiom. Bloch himself has written: "I have not approached the problem from without—by employing melodies more or less authentic . . . or 'Oriental' formulae, rhythms or intervals more or less sacred. No! I have but listened to an inner voice . . . a voice which surged up in me on reading certain passages in the Bible, Job, Ecclesiastes, the Psalms, the Prophets . . . it is the Jewish soul that interests me, the complex, glowing, agitated soul that I feel vibrating throughout the Bible." In these Three Jewish Poems, the Danse lasts about seven minutes, the Rite the same and the Cortège Funèbre about nine. The scoring is exceptionally full, including harp and full percussion battery, and the part-writing carries the symphony orchestra to as involved a peak as one will encounter anywhere.

For Violin and Piano

FIVE MELODIES, by Prokofieff. Leeds Music Corp., N. Y. $1.50.

These five pieces date back to 1921, at which time Prokofieff was in America and the enfant terrible of the musical world. They originally were written as vocalises, in 1920. Both the violin and piano parts are complicated, with the harmonies embellished by many accidentals not exactly conducive to easy sight reading. The five pieces are marked Andante; Lento, ma non troppo; Animato ma non allegro; Allegretto leggero e scherzando; and Andante non troppo. The style is cosmopolitan—typical avant garde music of the 1920's, but written with imagination by a consummate craftsman.

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THE HOT CANARY, by Paul Nero. Carl Fischer, Inc., N. Y. 60c.

The Hot Canary does not refer to any degree of internal combustion in the bird, but the jazz rhythm upon which the main body of the piece is founded. We get the chirrup of the canary at beginning and end; in between is some difficult writing involving harmonics and glissandos. As a form of musical onomatopoeia, this may amuse some people.

For Flute and Piano

SERENADE, Op. 35, by Howard Hanson. Carl Fischer, Inc., N. Y. $1.25.

Fischer also publishes this piece for solo flute, harp and string orchestra. It is a quiet work, pastoral in nature, with some harmonies which faintly suggest Debussy. The flute part has some strong melodic lines and also a great quantity of fast, legato scale passages. There are also a few running passages in chromatic patterns. A minor is the prevailing tonality.

For Cello and Piano

CAPRICCIO, by Lukas Foss; edited by Piatigorsky. G. Schirmer, Inc., N. Y. $1.50.

A clever, whimsical piece, this Capriccio shows imagination and workmanship. Perhaps a little too long, and perhaps a little inconsistent stylistically (the D major section contrasts oddly with some of the preceding harmonies), it nevertheless maintains a spirited flow. There is good interrelation between cello and piano; both instruments are called upon for some sustained work. Admirable for recital purposes.

For Clarinet (or Violin) and Piano

ROUMANIAN RHAPSODY, by Georges Enesco-Rudolph Goehr. Edward B. Marks Music Corp., N. Y. Paraphrase for Clarinet and Piano, 75c; for Violin (or Violin 1st Position), $1.

This edition gives a section of the popular Enesco piece, transposed to A flat. In seven pages, it presents the opening, a few of the highly melodic passages, and a mildly virtuosic ending. The same arrangement is used in the violin paraphrase plus a simpler one for violin in first position.

For Piano Solo

SONATA NO. 4 IN C MINOR (From Old Notebooks), by Prokofieff. Leeds Music Corp., N. Y. $2.

The first two movements are dark-colored, the last is more objective and glittering. It was music like this that caused Henderson and Huneker to refer to the young Prokofieff as "the man of steel." Like the third sonata, this one is based on sketches made in 1907-08. It was completed in 1917. Despite some sharp discords and clanging harmonies, the general impression is one of romanticism; and the knowing piano treatment makes the music an exciting work for soloists to investigate.

BALLADE, No. 2, by Ariadna Mikeshina. Delkas Music Publishing Co., Los Angeles. $1.50.

Long, and by no means easy, this Ballade is a piece of piano music laid out in the Chopin-Liszt tradition. It is very pianistic; the composer knows his instrument thoroughly. The harmonies are chromatic, there are long melodic lines of a conventionally romantic type, and a bravura ending. This work, by the way, is the subject of a $250 competition, to be held from March 6-15, 1949, in New York City. Information may be obtained from Mr. L. Daniel-Bek, 200 W. 55 St., N. Y. C. The closing date for entries is Nov. 1.

SONATA No. 2, by Dimitri Shostakovich. Leeds Music Corp., N. Y. 2.

This work was composed in 1943. It is a three-movement sonata in B minor, the middle movement being in A flat. All of the Shostakovich idiomatic flavor is present; and whatever one thinks of the content there is no denying the fact that Shostakovich impresses his personality on music. Some unconventional features (besides the often unexpected harmonies) are present, including a reliance on Alberti figurations in the first movement and a third movement that begins with twenty-eight measures for the right hand alone. A strong Russian flavor is present, especially in the contrapuntal-sounding third movement. The work lies well in the hand and is not too difficult for adventurous pianists of moderate capabilities.

For Piano Duet

DUET ALBUM, original compositions for piano four hands selected by Leopold Mannes. Music Press, Inc., N. Y. $3.

The first of three volumes of original duet music to be published in a series, this is Volume II graded "moderately advanced" and includes the following: Mozart: Theme and Variations, K. 501; Schumann: Pictures from the East, Op. 66; Brahms: Waltzes, Op. 39; Dvorak: Legends, Op. 59, Nos. 6-10; Mac Dowell: Nos. 1 and 3 of Three Poems; Strauss: Leaflet Waltzes, Op. 300. All are worthy of attention. The Mozart is one of the greatest of all duets; the plaintive Legends of Dvorak, although little known are melodically interesting; sections of the Strauss Waltzes will be familiar to those who know the score to the ballet Graduation Ball; and the little MacDowell pieces are delicately colored. No remarks are needed about the Brahms waltzes or the morbid Schumann pieces.

For Voice and Piano

SONGS TO THE PLAYS OF SHAKESPEARE, by Thomas Arne; edited by Philip Miller. Vol. II. Music Press, Inc., N. Y. $1.50.

Six songs by Arne were issued in the previous volume of this series. The present contains three songs from Love's Labor Lost (When Daisies Pied, When Icicles Hang by the Wall, and On a Day, Alack the Day), two from Much Ado About Nothing (Pardon, Goddess of the Night and Sigh No More, Ladies), one from Merchant of Venice (Tell Me Where is Fancy Bred) and one from Twelfth Night (Come, Away Death). All of these quiet, lyrical songs, several touched by some really charming musical wit, should help raise the stature of Dr. Arne in contemporary eyes.

OCEAN ECHOES, by Emil Beyer. Beyer Music Studios, Cincinnati. 60c.

The first words of the text set the musical mood: "Listen! Listen! The thunder of silver surf pounding its pathway along the shore . . ." This is an ocean song, and the composer has supplied many arpeggios to suggest the spray, heavy chords for the surf. The harmonic medium is conventional, with a few altered chords and passing notes departing slightly from diatonic harmony.

SUMMER EVENING, arranged by Katherine K. Davis. H. W. Gray Co., N. Y. 50c.

Although this is called a Finnish folk song, it contains few specific nationalistic traces. The melody is a pretty one, and the piano accompaniment has been treated with good taste. This song is for low voice, and is in the key of B major. The text concerns the lover who meets his (or her) darling as the sun is sinking "beyond the hills of blue."

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GOOD MUSIC FOR EVERY STUDENT

As the new season opens it is timely that serious thought be given to the fact that the most obvious results of last season's teaching efforts are found in the playing repertoire of the pupils. With all the pros and cons of HOW to teach, whether the pupil be young or adult, beginner or advanced, the record stands primarily on the quality of music each student performs. As is known to all instructors of piano educational courses for teachers, the all-telling assignment is the one where class members are requested to hand in a representative list of materials each has used in teaching. The finest statement of education and experience, with an expert knowledge of HOW to teach, cannot overbalance inferior quality in teaching materials.

The first requisite of all educators in the piano field is a complete knowledge of the best musical literature for all levels of teaching. It is shocking to find that there are teachers using unmusical materials of both the past and the present eras. If the teacher does not know the better and newer materials he can readily obtain these, but if he does not possess the musical discernment which enables him to choose between good and bad, he had better change his profession.

Let every teacher realize that the 1948-1949 season holds another opportunity to present to every piano student only the best music, thus establishing, through performances, an appreciation for and love of good music among thousands of students. This in turn will spread to thousands of listeners and further extend the powerful influence of music for better thinking and for better doing.

Limited Talent

If a pupil is obviously without talent should the teacher let the parents know this lack? Should you suggest that the pupil discontinue lessons?

A. A.—S. C.

There are many times when the pupil without apparent talent needs music guidance more than the talented pupil. For the time being I would not talk to the parents and continue with the pupil. If, however, in course of time, you feel you are keeping some talented pupil from study you can talk to the parents and decide what is best to do. Many times talent will suddenly appear, which means it has been gradually coming to the surface all the time.

Father at Practice

What shall I do with a young girl pupil of ten years of age who will not practice without her father sitting beside her during the practice hour? The father is very cooperative but I wish to have the pupil rely upon herself.

B. M.—N. Y.

This father needs commendation in fullest degree. I assume the pupil is a spoiled child. Suggest to them both that the practice continue without the father every other day and in this way gradually put the little girl on her own responsibility for the practice.

Teacher's Performance

Often at the close of a student's recital the parents request that I play for them. Should I do so and if not, what gracious reply can I make?

E. T. R.—Mass.

Under no circumstances should you play after the completion of the pupil's program. It can be very ambarrassing for you when the parents request that you play but it is bad form and bad manners to be asked and also to comply with this request.

You can be most gracious in your reply by saying you will be happy to have the parents and pupils come for an afternoon or evening recital when you will play for them.

This can prove to be a worthwhile musical event and also a pleasant social gathering.

Younger Boys

How can you get younger boy pupils to play wtih relaxed conditions if their natural tendency seems to be always a tense playing condition? I have the greatest difficulty in getting any relaxation at all.

M. W.—Ark.

This unrelaxed condition may be due to many things. Namely: self-consciousness at the piano; a desire to have the lesson over with; a mental picture of the other boys out at play; a sense of not having practiced; or one of many other conditions. Try to make the lesson a casual event. Be sure the material used is sufficiently easy. Give several solos by rote, using keyboard range and arm freedom. Play duets, all with slow tempo. Do not talk about playing conditions and positions. First of all, get freedom in the atmosphere of the lesson and within yourself.

MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Violin

BERCEUSE RUSSE, transcribed by Boris Levenson, 50c. This is a melodious traditional Russian cradle song, simply but musically set forth. In 3/4 time, D Minor, con sordino throughout, usable by the pupil in the early grades. Also for cello. Oliver Ditson Company, Philadelphia.

A MARTIAL MELODY, by Harold Parkman, 40c. An effective piece in first position, for the beginner. Key of E Major. The Arthur P. Schmidt Co., Boston.

For Youth Orchestra

CONCERTMASTER ORCHESTRA ALBUM, transcribed by Richard L. Weaver. A collection of seven popular and musically valuable pieces specially scored for school orchestras and concert ensembles. The instrumentation is mindful of the various orchestral instruments usually available in school groups. Mills Music, Inc., N. Y.

Instrumental Solos

AY, AY AY; HARPING ON A HARP; FANTASY ON CHOPSTICKS; HUNGARIAN RHAPSODY, No. 2, by Robert Maxwell, $1 each. Four new and different pieces for harp in the style of modern rhythm music, brilliant vehicles for the virtuoso harpist. Each three pages in length. American Academy of Music, Inc, N. Y.

REVUE and PASTIME SUITE, by Alex North, $2 and $1.50. The first of these two significant works for the concert clarinetist was commissioned and performed by Benny Goodman. It presents three movements, each of symphonic proportions, entitled Colloquy, Lyric, and Specialty. Piano accompaniment is provided, and orchestral parts may be rented. The Suite is five untitled pieces in quasi-jazz style, with piano accompaniment. FIDDLE-FADDLE, by Leroy Anderson, 60c. Scintillating scales and passage work at allegro vivace make this an amusing number in the popular field. For either piano solo, piano accordion solo, or violin with piano accompaniment. Mills Music, Inc., N. Y.

SWEET MEMORIES, by George Wiegand, revised by Edwin Franko Goldman, $1.25. An excellent program piece for B Flat Cornet, exhibiting the skill of its famous arranger. The suitable piano accompaniment is not difficult. JAZZ SCHERZO, by George Anson, 60c. The composer indicates this is to be played "with plenty of go," and the tuneful syncopation affords opportunity for a peppy display of "go." Carl Fischer, Inc., N. Y.

Reviewed by T. ROBIN MacLACHLAN

For Piano Solo

NOCHE CARIBE (Caribbean Night), by Percy Faith, 60c. Latin American rhythms, a slow tempo and a melody suggesting the languor of night in the tropics, combine to give us the composer's impression of the Caribbean. In the last two pages there are passages requiring short bursts of speed and medium advanced technic. Harms, Inc.

A SET OF FIVE, by Anis Fuleihan, 75c. The five short, original pieces were written in modern style for students. They are all good study material, varied in mood and not extreme in dissonance. Recommended for students of the intermediate grades who have a more or less mature appreciation of music. Mercury Music Corporation.

DANCE OF JOY, by Eric Steiner, 50c. A showy piece of four pages, in the key of E flat major, in which there is much skipping up and down the keyboard, accomplished by crossing one hand over the other. It is easily memorized and is recommended as a recital piece for a pupil of the fourth grade whose hand easily reaches an octave. VESPER TIME IN PERU, by the same composer, 30c. The pupil whose hands are small will find this piece easy. The tempo is slow and there are few changes of position for the right hand. Schroeder and Gunther, Inc.

For Two Pianos

THE MAGIC FLUTE OVERTURE, by Mozart, transcription for two pianos by Feruccio Busoni, $1.00. This is an American issue of the original Breitkopf edition. The transcription is seventeen pages in length, or about eight pages for each player, not overly difficult and an excellent number for the advanced student's recital. Associated Music Publishers, Inc.

Piano Books

EARLY ITALIAN PIANO MUSIC OF THE SEVENNTEENTH CENTURY, collected by Brian Shaw, $1.00. A book of classics for the late intermediate and early advanced grades, containing ten pieces written by Scarlatti, Corelli, Frescobaldi and others. In its pages are many reminders of our debt to Italian musicians for much of the development of our modern musical instruments and the keyboard style of playing. Many of the pieces are surprisingly easy. All are pianistic and worthy of the attention of every teacher of piano. J. Fischer and Bro.

MORE THEMES FROM THE GREAT CONCERTOS, arranged by Henry Levine, 75c. The arranger has chosen slow movements from some of the most popular concertos. The arrangements call on the student's powers of interpretation and expression, rather than his skill in technic. The book has its greatest appeal for adults who wish to recreate familiar melodies without interrupting piano study. Theodore Presser Co.

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I See That

George Haddad, Canadian pianist, made his fourth appearance in two years with the Detroit Symphony, under Valter Poole, on Aug. 10. A Chicago recital followed three days later. Mr. Haddad held a master course at Bay View College of Music in Michigan this summer.

Miriam Solovieff, violinist, played three recitals in one week in Bogota, Colombia, in July, during her second South American tour of this year.

Theodore Bloomfield, American conductor, sailed on the SS Queen Elizabeth, Aug. 6, for guest engagements in Belgium and Switzerland.

Mario Berini and Gertrude Ribla were the soloists at the Connecticut Pop Concert at Fairfield University Field on Aug. 13 under Daniel Saidenberg. Mr. Berini has concluded a season as leading tenor at the Central City, Colo., Opera Festival.

Julius Hegyi, 25-year-old American violinist, has been engaged as concertmaster and soloist of the San Antonio Symphony for 1948-49.

Elinor Janssen, mezzo-soprano, with Frances Pond at the piano, gave a recital on Aug. 4 at the First Christian Church of Colorado Springs, Colo.

Roderick Pinkerton, tenor, has appeared on four recent broadcasts over WGYN-FM, and was in the Gershwin musical Girl Crazy in Guilford, Conn., during the week of Aug. 23. Mr. Pinkerton plans to include radio and television bookings in his fall schedule.

Frederick Dvonch has been touring Canada and the U. S. conducting a production of Carousel.

Zinaida Alvers and Ruth Wolpert were soloists with the Syracuse Symphony in July.

William Van Zandt, baritone, who appeared in the Los Angeles premiere of The Rape of Lucretia, is now under the management of Annie Friedberg.

The Sociedad Pro Arte Musical of San Cristobal, Venezuela, recently presented a recital by Veronica Mimoso, 12 year old pianist.

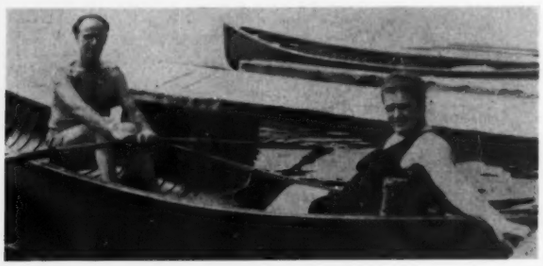
PLANNING SESSION.

Conference between Frederick Schauwecker, Joseph Bauer and Maurice Dumesnil, l. to r., before the start of a series of intensive ten-day master classes for piano and voice teachers, coaches and advanced students, held in July at the Roosevelt College School of Music, Chicago. Mr. Schauwecker led the class in accompanying and coaching; Mr. Bauer, the college's chairman of the voice department, those in voice; Mr. Dumesnil, the course in piano. (Photo by Graphic)

Air Force Band Plays

The U. S. Air Force Band gave a concert on July 27 at Brooklyn's Prospect Park music grove. This is a well-balanced group instrumentally, and is ably conducted by Major George Sallade Howard. The program was of the "pops" type, including Fingal's Cave (Mendelssohn), Yankee Doodle (Gould) and Weber's Oberon Overture. Excellent unison work was displayed, especially in the Valse Durand featuring clarinets in a section "soli." This was encored with Rimsky-Korsakoff's Flight of the Bumble-Bee by the same section. M/Sgt. Abrasha Rabofsky, who was master of ceremonies, also sang baritone solos, among them the Toreador Song from Carmen, set forth with full tone and robust manner. Other features included a glee club conducted by CWO Samuel Kurtz, assistant conductor. The audience was large and enthusiastic and demanded many encores; one was a medley of the Army, Navy, Marine and Air Force songs.

M. N.



ANNA ROSELLE and OTTO HERZ enjoy a sunny day at Lake Minnewaska.

Up and Down the Guild Keyboard

Members of the National Guild of Piano Teachers in both East and West were asked: "What do you consider most important to do for Intermediate (second and third year) pupils first thing in the fall?"

In Ithaca, N. Y., the chairman, **Mamie Stillwell,** and member **Annie Stiles** replied: "Check their interests and outline program suitable for Guild Auditions."

Georgianna Palmer of Elmira, N. Y. (chairman) says: "Start with new fresh material, keeping Bach, a romantic, and a modern going at once, following with technic which fits the need."

Sydney Angell, Denver chairman: "Classify pupils with the Guild Syllabus and plan their development accordingly. It is important to establish right practice habits at once."

Mrs. John S. McLucas, chairman of Boulder, Colo. chapter of N.G.P.T.: "Review a self-selected piece stressing improvement of rhythm, hand-position, melody line, etc. Present one stimulating new idea. No two pupils are alike and it is a wise teacher who diagnoses each one correctly."

•

Arthur Alan Olsen won first place in Class A in Piano Contest of Chicagoland Music Festival recently. Olsen has been in Guild auditions from his earliest piano lessons.

Edith Bane, pianist, world-traveler and lecturer, has returned from her third trip around the world with colored movies of new developments in Free India.

ELIZABETH BRITTON, Binghamton (N. Y.) chairman for NGPT; Licentiate of Royal Academy of Music, London, and courses at Wellesley and Northwestern; Minister of Music, North Presbyterian Church; founder of Binghamton chapter of AGO. Her pupils have won many scholarships and awards. (Photo by deClereq)

Bookings are being completed for **Bernice Frost** on the West Coast in December and January.

Carlyle Seymour, for four years holder of the special National Guild scholarship at Rollins College, Florida, under **Walter Charmbury,** was presented with a certificate of award by the Rollins Players, a Phi Beta plaque for outstanding accomplishment in music, and the Phi Beta award for outstanding service to the college chapter, the Sullivan Essay award; served as president of Rollins Key Society; vice president of several other college societies, winner of an archery tournament. This fall, Miss Seymour will continue studying at Columbia University as a student of **Edwin Hughes,** with whom she has studied several summers at Rock Hill, S. C.

Esther Bernstein is the new president of the Oxford Group. **Elizabeth Perry** holds the gavel for the Piano Teachers Forum of New York. Both are Guild members.

G. W.

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RUTH WATANABE,
whose appointment as librarian at Sibley Music Library, Eastman School of Music, has been announced by the director, Dr. Howard Hanson. Miss Watanabe was born in Los Angeles. Her father came to the United States from Japan in 1904, followed by his wife in 1914. The new librarian, winner of many music awards, received her B.M. degree in piano and master of music degree in piano and musicology from the University of Southern California and came from there to the Eastman School in 1942 on a student relocation fellowship. She was named to the Eastman music history faculty in 1947 and is now working toward her Ph.D. degree.

Juilliard Opera Workshop In Performances

Concluding the Juilliard Summer School Concert Series, the Opera Workshop, under the direction of Hans Busch, stage director, Fritz Mahler, musical director, and Viola Peters, musical assistant, presented two afternoon programs of classical opera excerpts.

The purpose of this six weeks' intensive course was to acquaint the large class of students with the basic elements of operatic interpretation and to provide an opportunity to appear in public. The principal aims were the co-ordination of music and action in a fresh approach to opera in which singers should act as human beings. Neither special costumes nor scenery was provided for the performance, the idea stressed being that in order to become a singing actor the student must learn to project the character without depending on means other than himself.

Much youthful musical talent and some promising dramatic material were uncovered during the course of instruction, and in actual performance the various scenes were capably portrayed, the individual participants being well poised and thoroughly grounded in routine, and in many instances the singing was of high order. The thorough and effective training given to members of this class by Mr. Busch was evident Mr. Mahler conducted the well-coordinated Juilliard orchestra players in splendid supporting accompaniments.

The Aug. 4 performance was in the nature of a public rehearsal; for that of Aug. 5 admission tickets were required.

The scenes and casts for Aug. 4 were: duet, Act I, from Tosca—Marijane Mericle in the title part; Cavaradossi, Wesley Swails; the duet, Act II, from Aida—Aida, Ruth Stewart; Amneris, Eileen Press; the duet, Act II, from La Forza del Destino—Leonora, Despina Coulfos; Padre Guardiano, Joseph Contreras; Duet and Finale, Act II, from The Marriage of Figaro—Susanna, Isabel Munster; Cherubino, Eileen Press; Count, Lorenzo Malfatti; Countess, Anita Halgen; Figaro, Edmond Karlsrud; Antonio, Armand Janjigian; Marcellina, Gene Symes; Basilio, Mario Lalli; Bartolo, Joseph Contreras; from Act I of La Bohéme—Mimi, Arlene Stone; Rodolfo, Harold Lerner; from Act III, same opera—Mimi, Gloria Armstrong; Rodolfo, Mario Lalli; Marcello, Raymond Sharp; Musetta, Alice Chemerys; Duet, Act II, from Carmen—Carmen, Eileen Press; Don Jose, Frederick Loadwick; Duet, Act IV, Carmen, Gene Symes; Don Jose, John Druary.

Casts for Aug. 5 were: Tosca, Marijane Mericle, Wesley Swails; Forza del Destino, Onnie Wegman, Joseph Contreras; The Marriage of Figaro, Alice Chemerys, Gene Symes, Lorenzo Malfatti, Janet Southwick, Franklin Neil, Armand Janjigian, Eileen Press, Harold Lerner, Joseph Contreras; Boheme, Gloria Armstrong, Richard Edwards; Arline Stone, Mario Lalli, Lorenzo Malfatti, Isabel Munster; Carmen, Suzanne Lake, John Druary.

Robert Hufstader was director of the 1948 Juilliard Summer School.

Grace LaMar Joins Westport School

Grace LaMar, mezzo-soprano and teacher, has joined the faculty of the Westport School of Music, Westport, Conn., which opens its eleventh season on Sept. 14 with an enlarged curriculum. Mme. LaMar studied in Europe with Blanche Marchesi, Mario Pieraccini, Clara Klatte von Senft (at the Berlin Hochschule), and coached with Herman Weigert and Paul Althouse for opera and with Plunkett Greene in London for oratorio. She acted as demonstrator for Schumann-Heink in master courses of Lieder, Italian and French songs and opera. As a singer, she appeared extensively here and abroad. She also collaborated with Roy Harris and Jacob Evenson in translating songs from eight languages for their book Singing Through the Ages. Mme. LaMar will combine teaching at Westport with her regular schedule in her New York studio.

GRACE LaMAR (Photo by Abresch)

Dalcroze Teachers in Demand

The Dalcroze School of Music, in New York, is offering for the current year courses for both professional and amateur musicians. Registration begins Sept. 7; classes start Oct. 1.

The School announces that in 1948 it has had seven more requests for graduates of the Dalcroze Teacher's Training Course, at salaries upwards of $3,000, and with no college degree required, than it has been able to meet. The New York school is the only Dalcroze School in the western hemisphere that offers the Dalcroze Teacher's Certificate.

The School's curriculum includes complete training in theoretical, instrumental, and vocal musicianship in addition to courses in Dalcroze eurhythmics, solfege, and improvisation. There are also classes in conducting and training choral groups and instrumental ensembles. Dalcroze Eurhythmics is well known as the method in which rhythm is taught through the human body.

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Work toward the Dalcroze Teacher's Certificate normally takes three years, excluding summers. However, the time may vary with the ability of the individual student. Advanced students are given the opportunity to teach the Dalcroze subjects to children in the Methods and Practice Teaching class under the supervision of the director, Hilda M. Schuster.

Cadek Conservatory Merges With Chattanooga U.

CHATTANOOGA, TENN.—The Cadek Conservatory has been merged with the University of Chattanooga, according to announcement from the two institutions concerned. The two were affiliated in 1935, the first step in a long-range plan for eventually bringing about the complete merger. The Cadek name will be retained permanently in the University's music department, according to Dr. David A. Lockmiller, president of the University. Harold Cadek, younger son of Prof. J. O. Cadek, who founded the Conservatory in 1904, has been both director of the Conservatory and, since 1935, director of the Cadek Conservatory of the University of Chattanooga.

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EILEEN PRESS,
young American contralto, who was featured as Amneris (Aida), Carmen and Cherubino and Marcellina (Marriage of Figaro) in the recent Juilliard Opera Workshop performances.

N.Y.U. Offers Jazz Courses

New York University's adult education division will take over the quarters of Cafe Society Downtown on Monday evenings this fall for two courses in music appreciation, Dean Paul A. McGhee of the Division of General Education announced last night.

Courses in the nightclub classroom will be American Folk Music, taught by Alan Lomax, and Basic Jazz Music, taught by John Hammond, George Avakian, Frederic Ramsey, Jr., with some of the better known practitioners of jazz as guests.

In his announcement Dean McGhee pointed out that the courses would not carry "degree credit."

Gorodnitzki for Juilliard Faculty

Sascha Gorodnitzki, pianist, has become a member of the faculty of the Juilliard School of Music, according to William Schuman, president. Mr. Gorodnitzki will assume his new duties this fall. For the coming year, his class will be limited to former students of the late Olga Samaroff. In addition to his work at Juilliard, the pianist will make a transcontinental concert tour including an appearance as soloist with the San Francisco Symphony, Pierre Monteux conducting.

North American Prize Awards Bestowed

SAN FRANCISCO—Winners of the North American Prize for performance of major piano works by North American musicians have been announced by the Schmitz School of Piano where final auditions were held: first prize ($1,000) Jacqueline Drucker, San Francisco; second prize ($500) Madeleine Blais, Montreal; third prize ($500) divided equally between Del Purvis, Berkeley, Calif., and Harry Somers, Toronto, Canada.

Six piano recitals were given during July and August by artist-members of the E. Robert Schmitz Summer Master Session, sponsored by the San Francisco State College, at Frederick Burk Auditorium. Appearing on these programs were Barry Mineah, Jose Maceda, Eugene Gash, Norton King, Harry Somers Edwin Sunter, Sam Dolin, Harrison Phillips, Oscar Lipscomb, Madelyn Clifford, Madeleine Blais, Ione Brown, Joy Detenbeck, Miriam Spindler, Jacqueline Paiement, Yolande Peitte, Dorothy Dring Smutz, Dolores McCullar and Jacqueline Drucker. F. H. R.

Church, Faculty, Opera, Concert Call Gerry Pupils

Singers from the studio of Arthur Gerry are being heard from coast to coast. Lucille Cummings, soprano, since opening the season with the St. Louis Municipal Opera in Auld Lang Syne, has appeared in concert and recital on the West Coast. She was soloist at Radio City Music Hall for some 20 weeks in 1947-48. Clifford Jackson, tenor, continues as soloist at St. Patrick's Church, Brooklyn, and Glenn Martin, baritone, will occupy a similar position at St. Francis Xavier. The latter was appointed to the vocal faculty of the Brooklyn Conservatory of Music beginning with this summer's session. Other faculty appointments are those of Donald Bube, baritone, as assistant professor at Ithaca College, where he will teach voice and choral directing; and Dallas Uhrig, tenor, to the St. Louis Conservatory of Music. Arthur Hestwood, tenor, is entering his third year as associate professor and voice teacher of the School of Music at the University of Tulsa; returning to the faculty of Hastings College, Hastings, Neb., is Millard Cates, tenor. Dean Johnson, baritone, will have charge of the music activities at the Gill School in Bernardsville, N. J., in the coming year, and David Wilmot, tenor, continues on the voice faculty of Meredith College, Raleigh, N. C. Morris Harvey College, Charleston, W. Va., has called Leonard Stocker, tenor, who has been with the St. Louis Municipal Opera this summer. Robert Tankersley, tenor, was soloist during August at the North Cornwall (Conn.) Congregational Church. Isabelle Munster was presented at the Juilliard Summer Opera Workshop in the soprano roles of Susanne (Marriage of Figaro) and Musetta (Boheme) nuder the direction of Fritz Mahler.

VIKTOR FUCHS
in his garden in Hollywood with a group of pupils after a performance of Mozart's Bastien and Bastienne, with Wolfgang Martin conducting. On Aug. 11 Mr. Fuchs celebrated the tenth anniversary of his arrival in America, and this fall marks the 20th year since he received his first contract as voice teacher at the Vienna Conservatory. In the picture: Mr. Martin, Ruth Henry, Mr. Fuchs, Marcia Dale, Mary Moran, Lucille Dellanno (Bastien), Walter Seder (Colas), Elsa Kernan (Bastienne).

Kirshbaum for Forest Hills School

Bernard Kirshbaum, teacher of piano and theoretical subjects, has been appointed instructor of piano at the Forest Hills School of Musical Art, Forest Hills, N. Y. He will specialize in coaching advanced students for auditions and recitals.

Mr. Kirshbaum is a Juilliard graduate and the holder of the Bachelor of Science and Master of Art Degrees from Columbia University. He has taught extensively and directed music at summer camps for 12 years. For the current season, Mr. Kirshbaum will divide his schedule between his private studio and the school.

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JEANNETTE YSAYE,
widow of the celebrated violinist Eugene Ysaye, has opened a New York studio. Mme. Ysaye has given concerts in both Europe and her native America, and played with her husband in joint recitals. She also taught with him for many years as a disciple of his art, was professor to Queen Elizabeth of the Belgians and taught by appointment of the Belgian Government.
(Photo by Chidnoff)

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IN SCHOOLS AND STUDIOS

Effa Ellis Perfield addressed the 1948 convention of the International Piano Teachers Association in Erie, Pa., on July 30, giving an Explanatory Talk on Trinity Principle of Pedagogy. This was followed by a lesson on Rhythm, Notation, Harmony, and a forum.

Sergei Matusewitch, concert accordionist, will present a series of three recitals by his artist students at the Educational Alliance. Those appearing will be Jacob Kudeviz, Oct. 19; Richard Fucci, Nov. 21; and Peter Schwartz, Dec. 19.

Rosalie Miller and Pauline Pierce have been added to the vocal faculty of the Music School of the Henry Street Settlement. Ralph Herbert will be director of production of the new Opera Workshop.

May L. Etts has been teaching technique daily and giving daily lectures in the Guy Maier Classes in Bristol, Va. The enrollment is 300 teachers and students.

Herta Sperber, voice teacher, in 1948-49 will again divide her time between her New York studio and the Rhode Island Conservatory of Music, Providence, R. I.

Hatch Pupils Appear

Adrienne Hatch presented piano pupils in recital recently at Steinway Concert Hall. The program included numbers by Bach, Beethoven, Schubert, Schumann, Mozart, Mendelssohn, Chopin and Lecuona. The participants showed excellent technical and musical training. The Franadora Trio (Frances Gould, violin, Leonora Schwartz, cello, and Miss Hatch, paino) ably assisted. A large and enthusiastic audience filled the hall.

H. P.

Premiere at Syracuse

Syracuse University's Opera Workshop gave the premiere of Allan Davis' The Sailing of the Nancy Bell on Aug. 9. Mr. Davis is instructor of theory at the University. On the same evening the group performed Randall Thompson's Solomon and Balkis.

Hume-Rhode Singers in Many Appearances

Artist voice students of Julia Hume-Rhode include Teresita Neal, coloratura soprano, who is frequently heard as soloist at Spanish entertainments in New York and recently appeared at fiestas in Cleveland and Gary, Ind. Miss Neal has sung the title roles of Lucia di Lammermoor and Traviata with the Experimental Theatre for Opera. Elaine Hume, dramatic soprano, has returned from a season on the road with Show Boat; she was first assigned small roles and later became understudy for the part of Nola. Preparing for grand opera is Dorothea Schultz, contralto, who has been heard as church soloist and in other engagements in her home city of Milwaukee. Another singer from this studio who has done mainly church singing so far is Barbara Patterson. Miss Hume-Rhode has arranged several pupils' recitals for the coming months.

La Forge-Berúmen Studio Activities

Thomas Mullady III, 17 year old pianist, pupil of Ernesto Berúmen, gave a recital at the Cornell Medical Center, New York, on July 13. The La Forge-Berúmen Studios were the scene of a musicale on July 18, Frank La Forge's singers appearing, with Mr. La Forge accompanying and Josefina Menendez, pianist, a Berúmen pupil, assisting. The vocalists were Harriet Versaci, coloratura soprano (with Frank Versaci, flutist, and Mr. La Forge accompanying on the harpsichord); John Wood, bass-baritone; Lucille Surby, soprano; Evans Thornton, baritone; Malcolm McIntyre; Lora Brewster, contralto; Leo Bartinique, bass.

At another summer studio recital on Aug. 1 the program was given by Harry Kaufman, baritone; Ralph Quist, tenor; Laura La Forge in songs and Puccini arias; Rita Haaser, coloratura soprano; Walter Lowe, basso cantante. Mr. La Forge was at the piano for the singers, and Mr. Mullady, in piano solos, was the assisting artist.

JULIA HUME-RHODE
(Photo by Tarr)

Baltimore Events Announced

BALTIMORE—Abraham Skernick, former member of the St. Louis Symphony, has joined the faculty of the Peabody Conservatory of Music as viola instructor. He is also to be first violist of the Baltimore Symphony. News of these affiliations comes from Reginald Stewart, director of the Peabody Conservatory and conductor of the Baltimore Symphony.

The orachestra, under sponsorship of the City of Baltimore's Bureau of Music, Department of Recreation and Parks, will again give a series of 12 Saturday morning educational concerts for young people, beginning Oct. 16. Conductors will be Mr. Stewart and the assistant conductor and concertmaster, Ilya Schkolnik. As previously, the commentator will be Frances Jackman Civis, supervisor of music in Baltimore's public schools.

Appointments at Cleveland Institute

CLEVELAND, OHIO—Beryl Rubinstein, director of the Cleveland Institute of Music, has announced the appointment of Marcel Dick as head of the department of advanced theory and composition, replacing Gardner Read, who resigned. Frederick Funkhouser has been made head of the viola department.

Auditions for Opera Study

Leopold Sachse, stage director, and Siefried Landau, musical director, announces that auditions for the season 1948-49 will be held beginning Sept. 7, 8, 9 and 14, 15, and 16, from 5:00 P. M. to 6:30 P. M. at the college. Among the scores listed for performance are Otto Nicolai's Merry Wives of Windsor and Offenbach's Tales of Hoffman.

Accepted applicants will be classified for the preliminary group, Albert Feldmann, stage director, and the advanced group.

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REMINDER

(Courtesy Mother Nature)

THE TURN OF SUMMER into fall is Nature's most poignant reminder of another year gone by.

It's a reminder that should make you think, seriously, that you yourself are a year closer to the autumn of your own particular life.

What steps have you taken . . . what plan do you have . . . for comfort and security in those later years?

You *can* have a very definite plan—one that's automatic and *sure*.

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